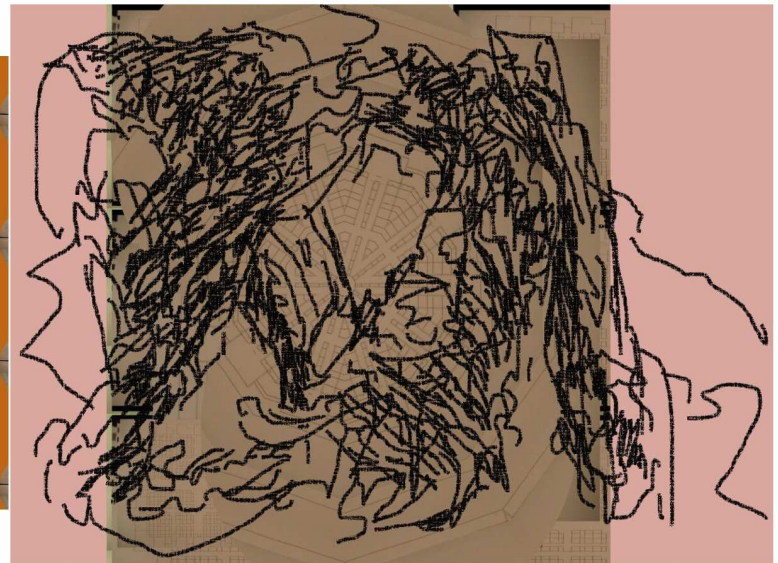


# Drawing Tags

Bodi of Tethys

Edwin VanGorder







## Drawing Tags

Bodi of Tethys

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The marking implements of the material drawing culture are cached at a remove in the virtual arguments. In General drawing exigency towards its own transformations makes it the moment of preserving its improvisation, the identification of which towards paper has always bothered me since the bulk of human history has been of drawing in culture without paper: on hides, bark, cloth, pottery, wood, stone, clay and engraving therefore is also a definite drawing impulse for example the Poet Cold Mountain, an absolute hermit engraved his poetry on rocks and trees about his cave, and these copied to paper by others gave the print form as it were. The cyber realm therefore of drawing in light, through sheer movement referencing materiality in the software argument highlights drawing as the eternal philosophic bracket of moment of awareness in regard to one's activity as it is given over to motion, like the verbal state- both of which are transformative within the state of giving over a marking that is the improvisation.

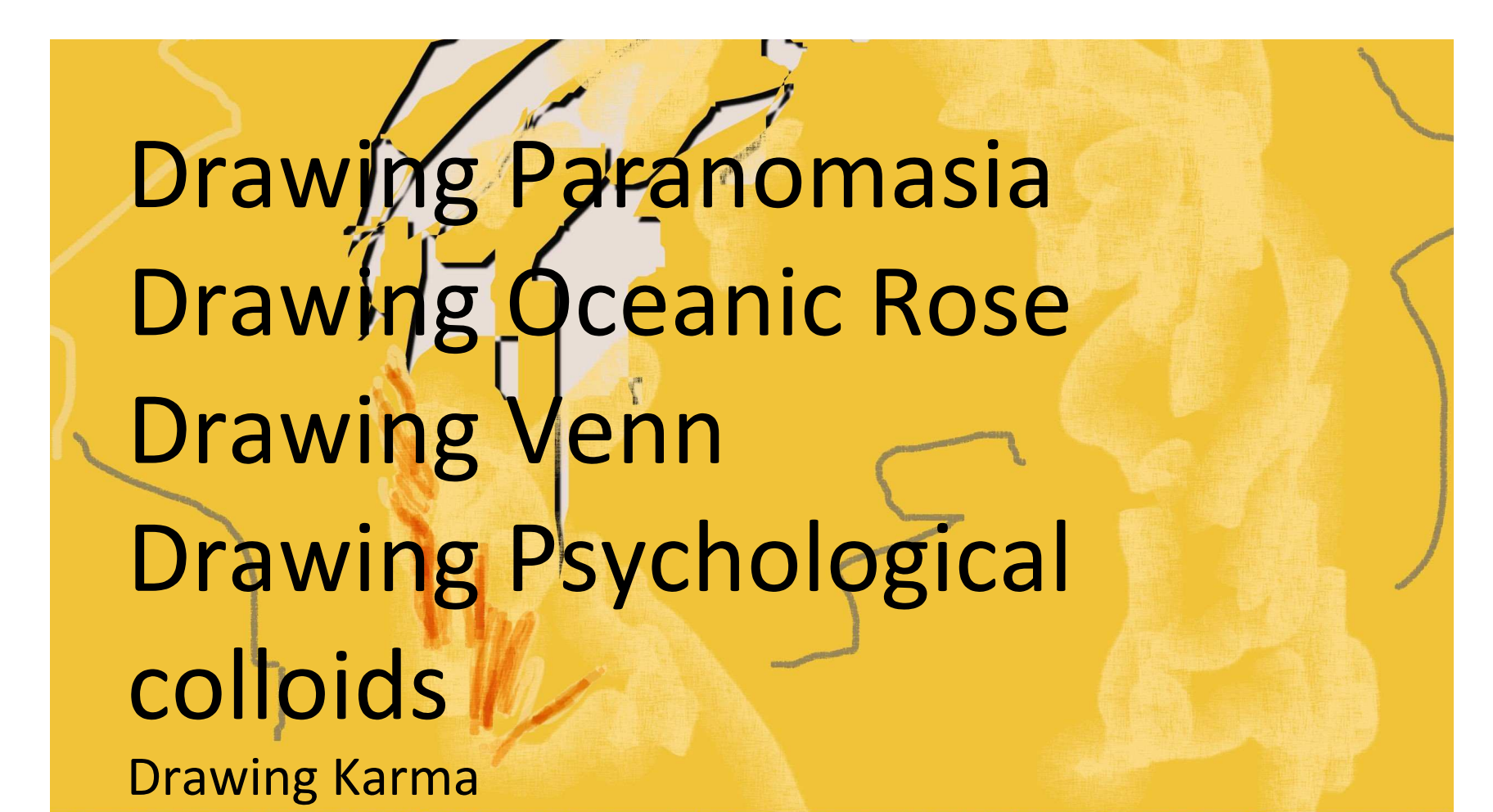
Black and white photography of say monuments and cities also has in the subtraction of color a kind of activity in the negative definition. In the available culture the rhetoric of black and white photography is a kind of perception of time as Picasso defined drawing, a trick definition however; the echo question is what kind of perception? The definition kind of begs the question....

Picasso is borrowing into Bergson oscillation, the objective art and subjective response, the subjective art and objective response as a chiasmus which needs space over all to develop a sustaining rhetoric of implications and potentials in generative flux and metamorphosis.

Again, the available culture is headed towards teaching children writing only on computer, the marking element, drawing does not show in contemporary computer art so much with the exception of a kind of "paint box argument" which maintains some marking culture. Without being reactionary one would like to reverse this on the strength of the word reverse which translates as "trope"- drawing on trope is the entrance into information architectures which can study better the inflections of language. One could criticize me for not noting that much of "not marking" might be another kind of marking, and this indeed is also true towards the integrative whole but the whole spectrum needs to be available to make the space of the thought even as one selects.

Drawing  
effectuation  
and duration  
Drawing  
meeting  
drawing  
effectuation  
book.



The background of the top section is a solid yellow color. It features several thin, black, hand-drawn lines that meander across the surface. There are also some orange-colored strokes, possibly made with a marker or brush, scattered across the yellow field.

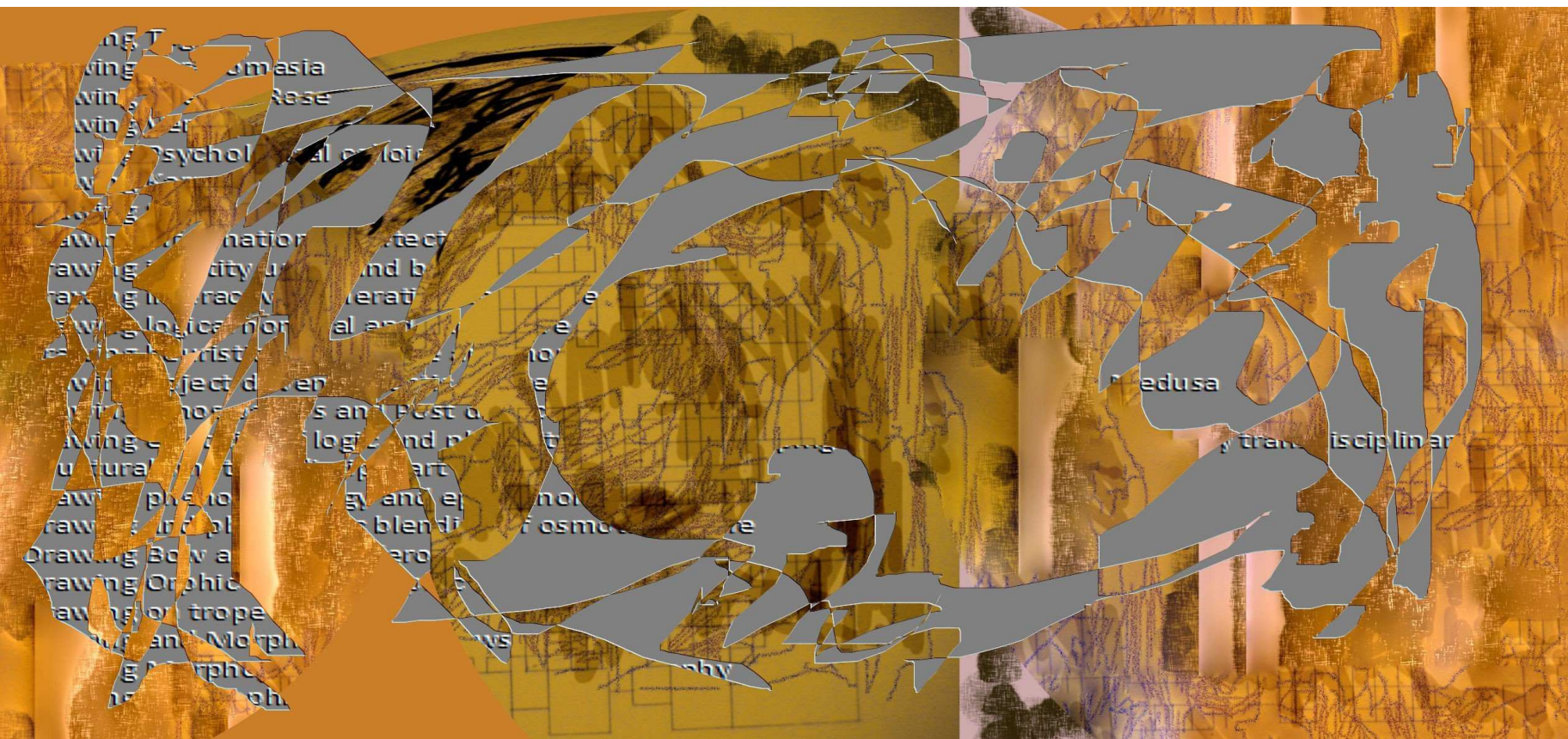
Drawing Paranomasia  
Drawing Oceanic Rose  
Drawing Venn  
Drawing Psychological  
colloids

Drawing Karma





Drawing salient

The bottom section of the image has a dark, textured background, possibly black or very dark brown. It is covered with dense, chaotic black scribbles and lines. Interspersed among these are several horizontal and diagonal bands of a lighter, yellowish-brown color, which appear to be layered or painted over the dark background.



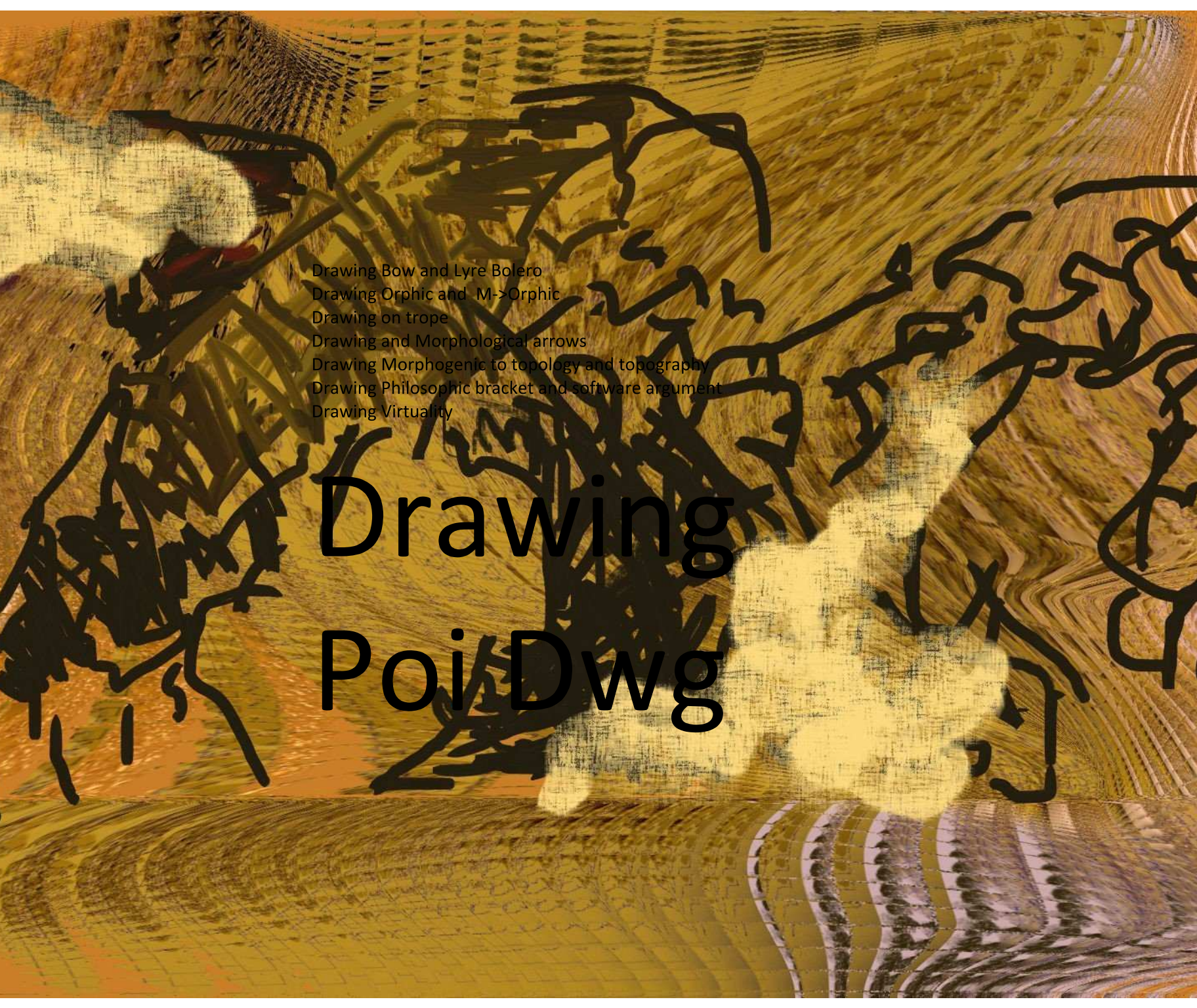






Drawing Information Architectures  
Drawing identity usage and being  
Drawing interactive generative and immersive  
Drawing logical nominal and expressive  
Drawing heuristic labyrinthine and monumental  
Drawing object driven dialectic and recoil  
arranged marriage of Narcissus and Medusa  
Drawing ethos pathos and Post dialectic discourse  
Drawing elasticity of logic and plasticity of global  
mapping integrations of evolutionary  
transdisciplinary structuralism: transdisciplinart  
Drawing phenomenology and epiphenomenology  
Drawing and philosophic blending of osmotic  
culture





Drawing Bow and Lyre Bolero  
Drawing Orphic and M->Orphic  
Drawing on trope  
Drawing and Morphological arrows  
Drawing Morphogenic to topology and topography  
Drawing Philosophic bracket and software argument  
Drawing Virtuality

# Drawing Poi Dwg



Drawing Paranomasia

Drawing Oceanic Rose

Drawing Venn

Drawing Psychological  
colloids

Drawing Karma

Drawing Salient

Drawing Information Architectures

Drawing identity usage and being

Drawing interactive generative and immersive

Drawing logical nominal and expressive

Drawing heuristic labyrinthine and monumental

Drawing object driven dialectic and recoil arranged marriage of Narcissus and Medusa

Drawing ethos pathos and Post dialectic discourse

Drawing elasticity of logic and plasticity of global mapping integrations of evolutionary transdisciplinary structuralism:  
transdisciplinart

Drawing phenomenology and epiphenomenology

Drawing and philosophic blending of osmotic culture

Drawing Bow and Lyre Bolero

Drawing Orphic and M->Orphic

Drawing on trope

Drawing and Morphological arrows

Drawing Morphogenic to topology and topography

Drawing Philosophic bracket and software argument

Drawing Virtuality

Drawing Poi Dwg

Drawing effectuation and  
duration

Drawing

-

Drawing Loci Communes

Drawing torus and labyrinth

Drawing apakoinu construction

onDrawing Hypokoinu

Drawing draw bridge

# Drawing ellipsis

# Drawing Abracciari

Drawing Tethys

Drawing poetics and poiesis

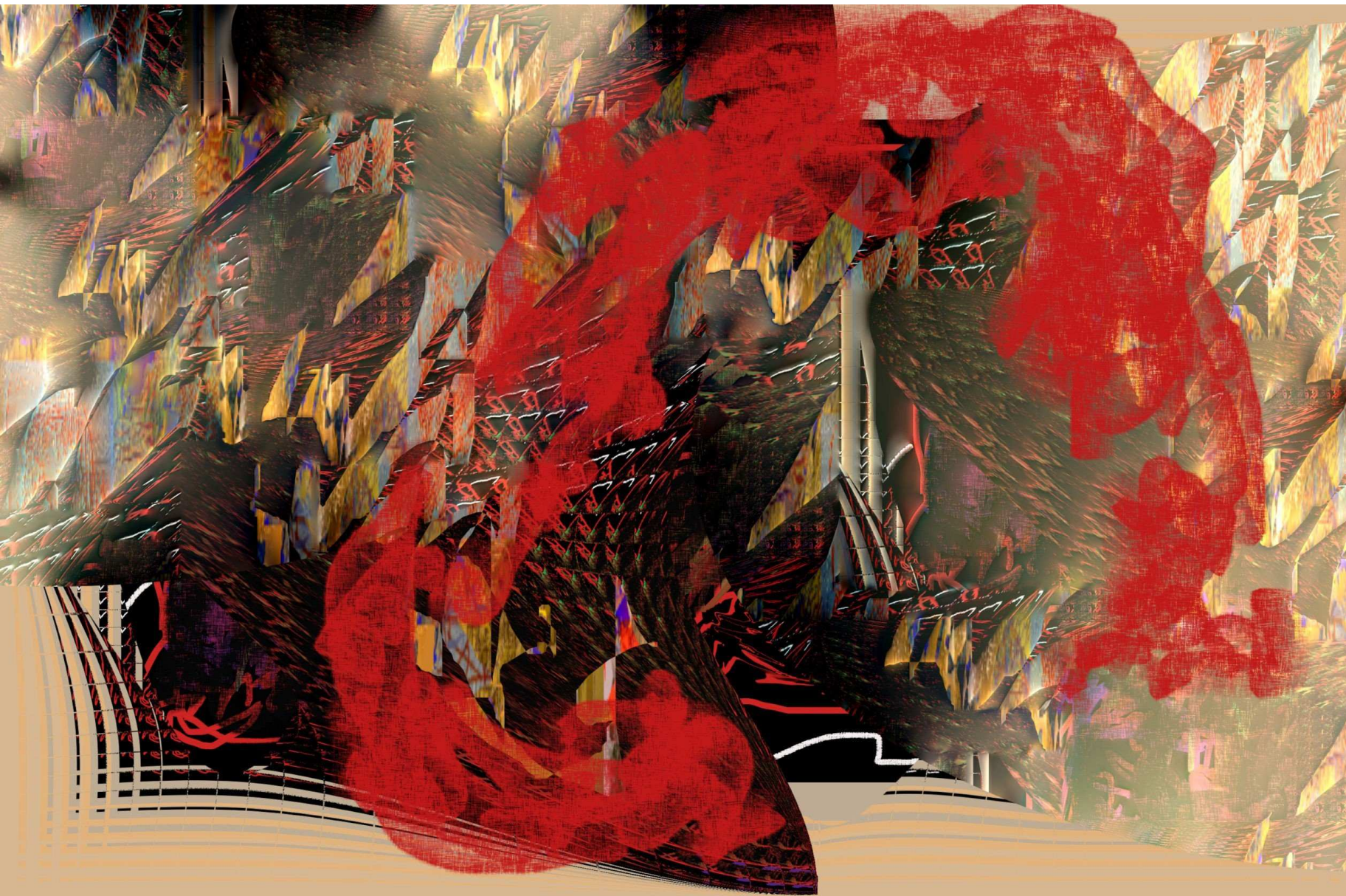
Drawing covert culvert

Drawing up along the way

Drawing throwing the target at the arrow

Drawing Rhea-lization





Drawing interpellation and interpellation morpheme and  
empheme sound and sight language sites

**Drawing chords threads and strings of luck fate chance and fortune**

**Drawing ghosts monsters and zhome zones**

**Drawing and primordial chaos**

**Drawing aquifer, scherzo and artistic proof**

**Drawing scratch to sculpture somatic semiotics of phenomenology and  
epiphenomenology**

**Drawing intermezzo**

**Drawing information architectures cloverleaf highway**

**Drawing ensemble**

**Drawing on Drawn out art and aporia aphorisms**

**Drawing Horismus and Litotes of Labyrinth torus and palimpsest**

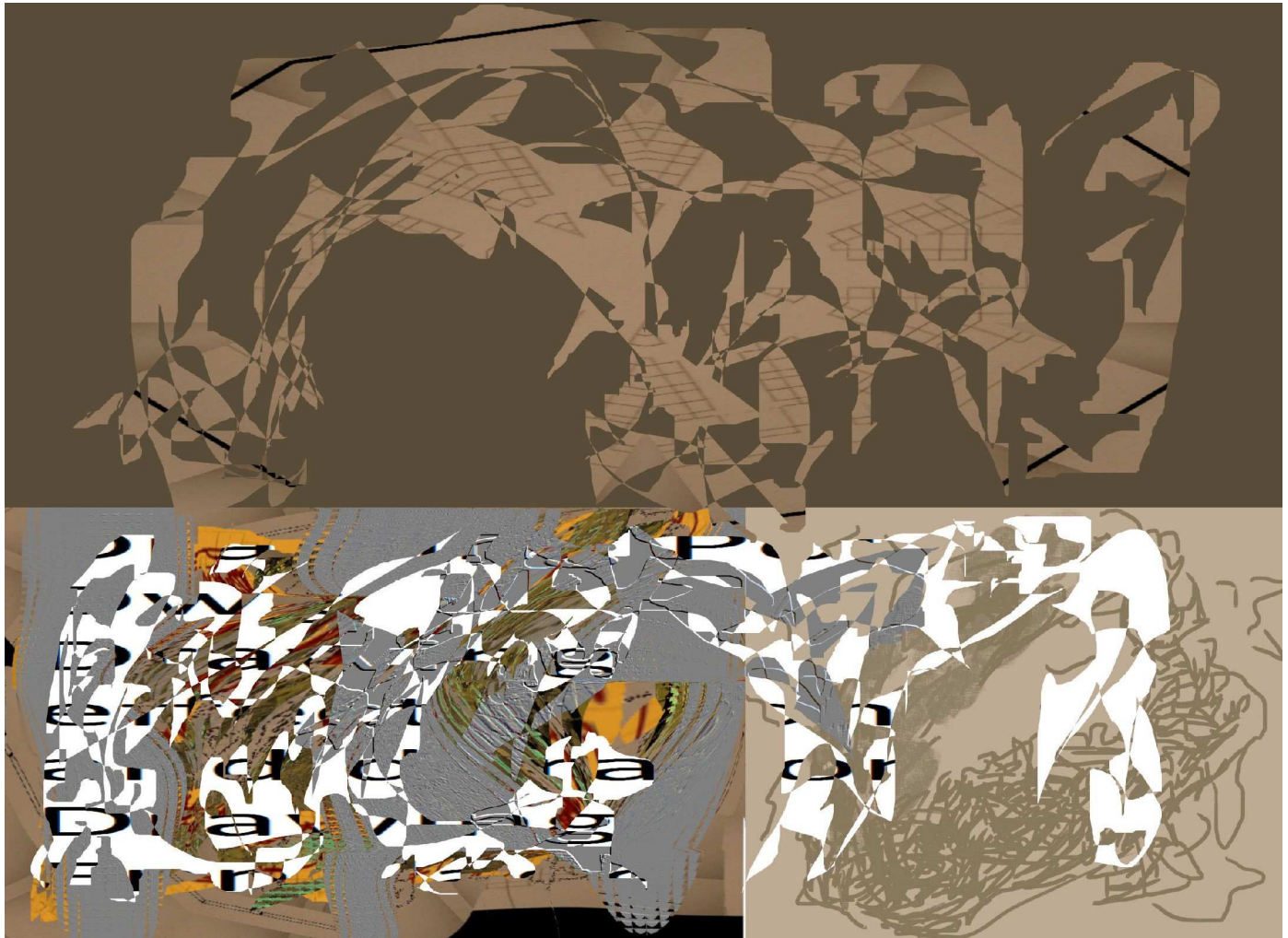
**Drawing Round**











Drawing canon

Drawing track and trace  
of

Drawing well rounded

Drawing appeiron

Drawing predella and  
predicate





Drawing tangent

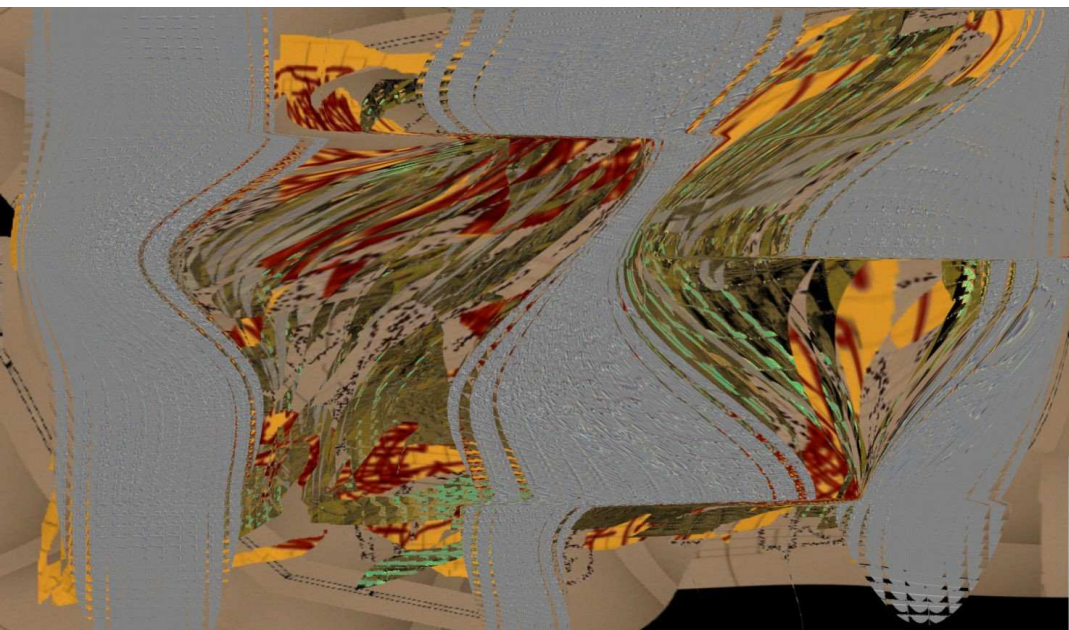
Drawing philosophic

bracket

Drawing Discourse

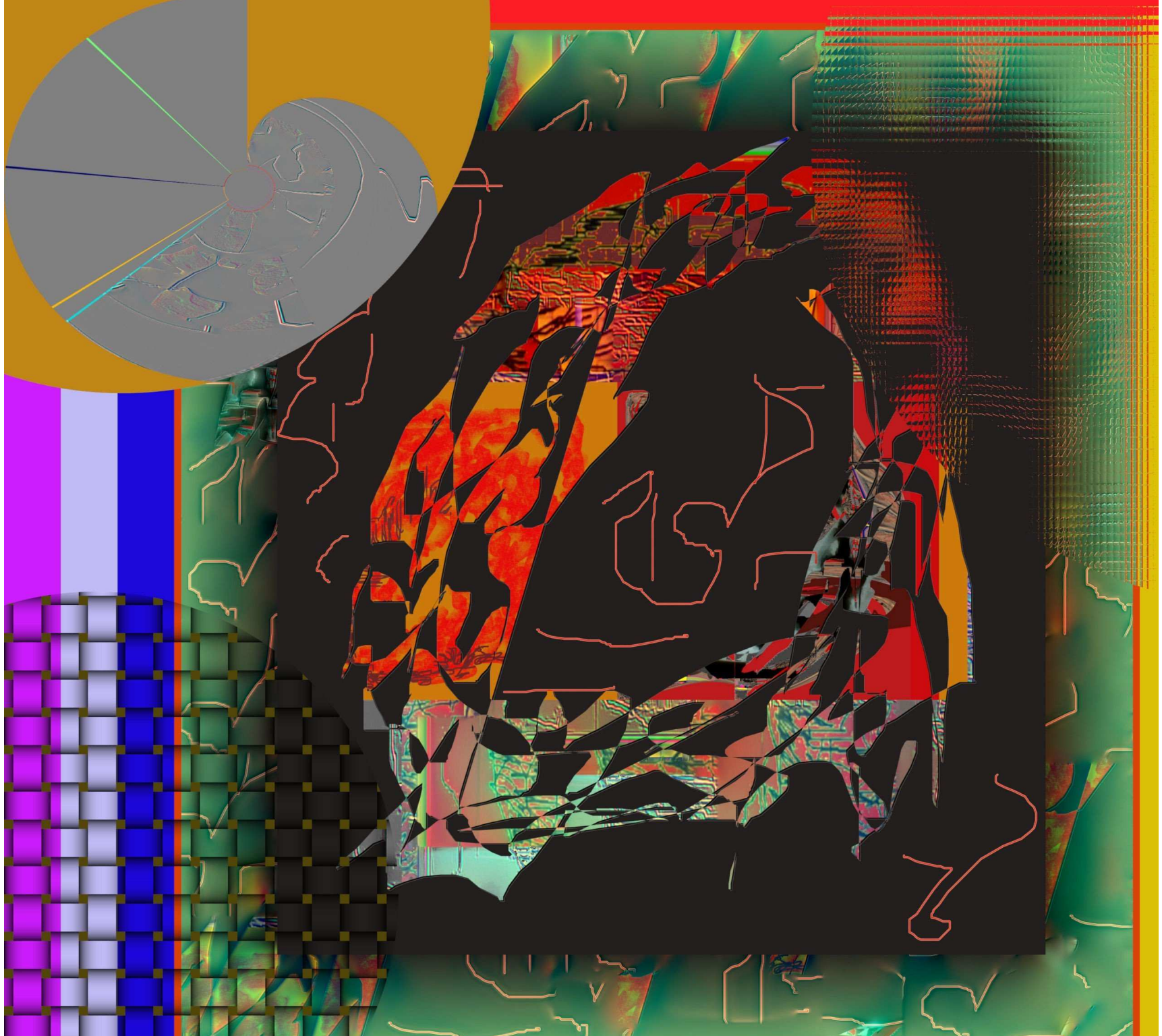
and concourse

concurrency



Drawing and  
Morphological arrows  
Drawing Geo Drawing  
Drawingophile  
Drawing ontologies of I  
draw idea



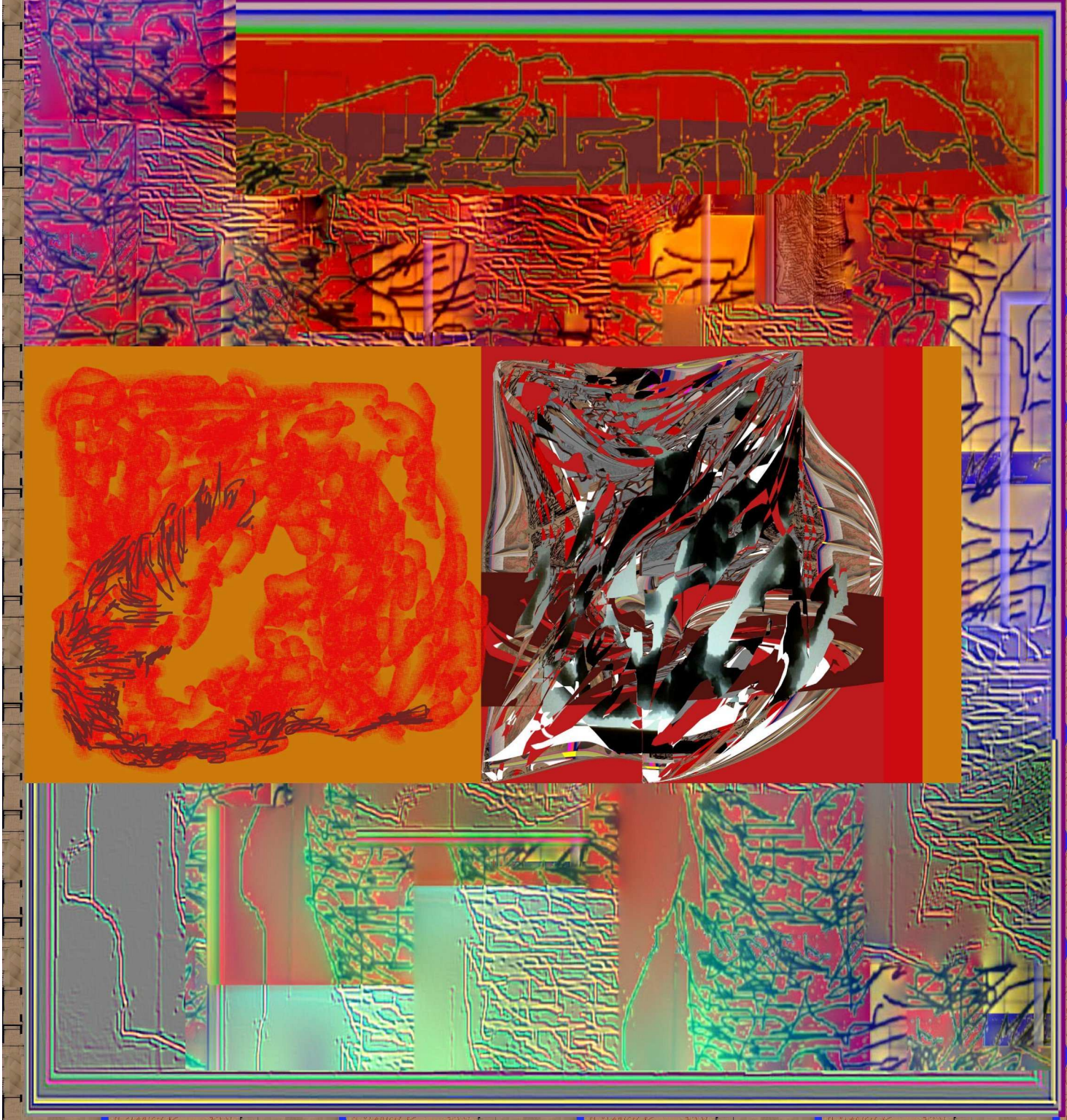


ideation

Drawing throwness slippage  
and consciousness patterns

Drawing transdisciplinary  
pathos of evolutionary  
ethos towards structuralism  
and echoes





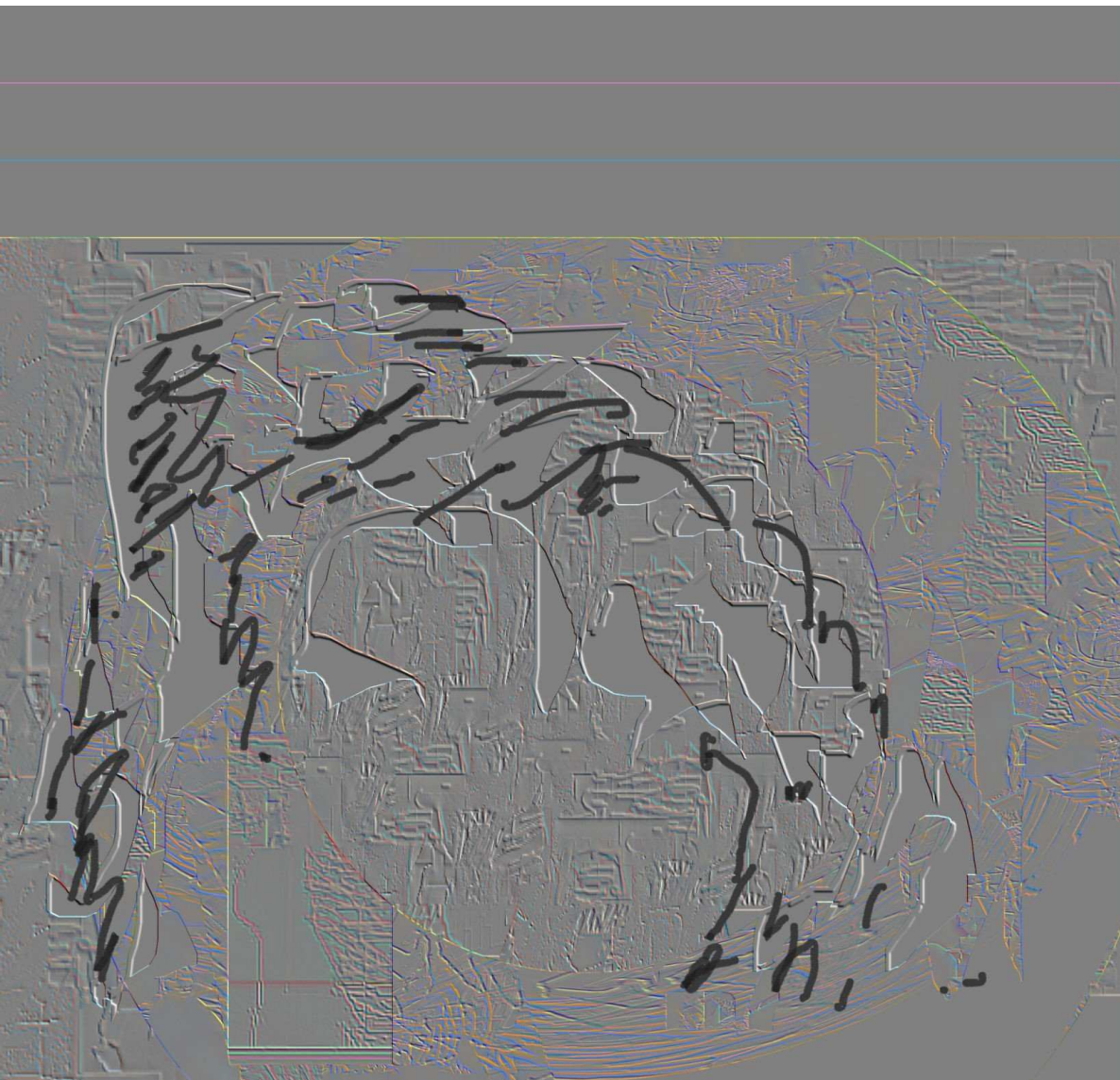
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art and language**

**Drawing and language**

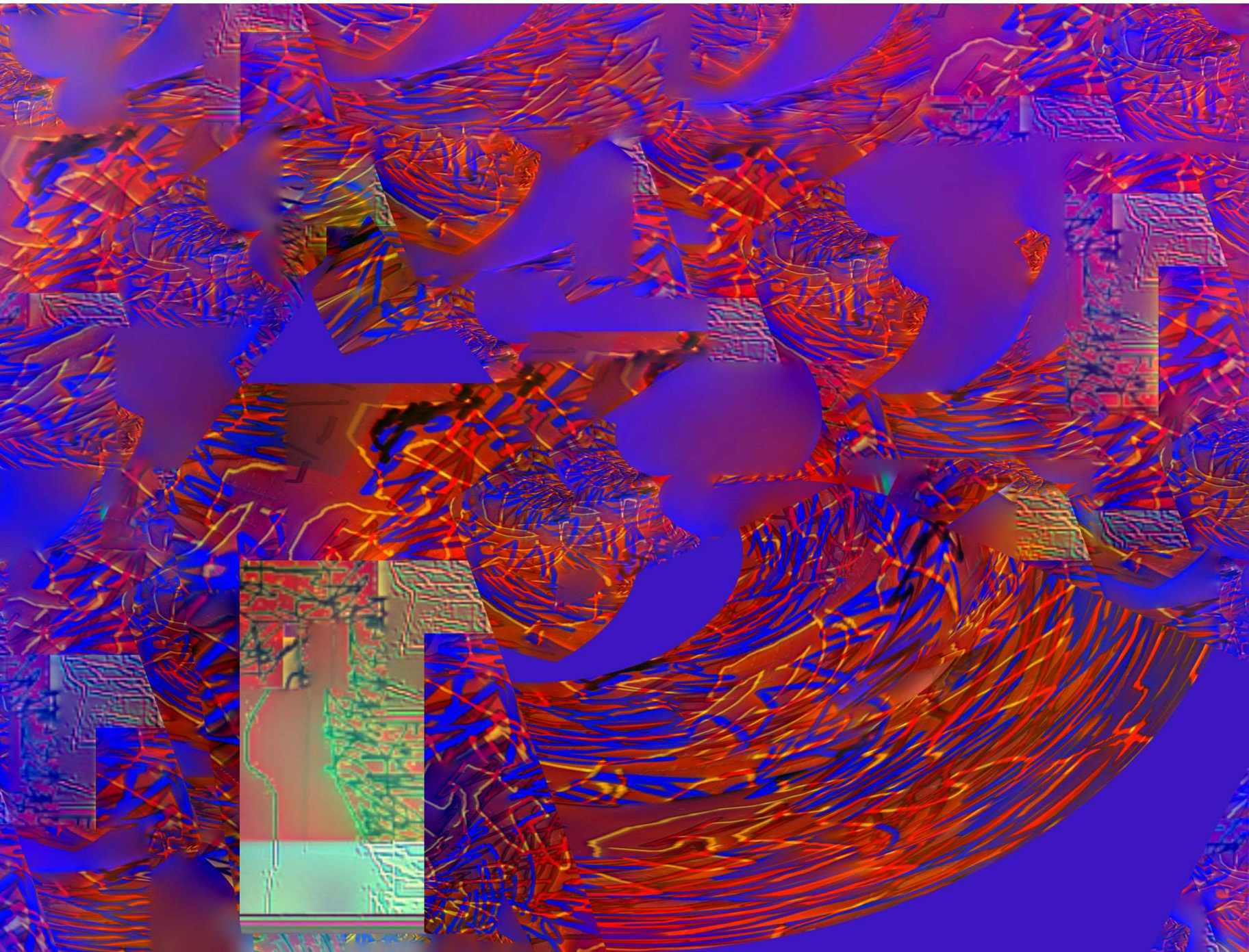
**Drawing speaks**

**Drawing I write I draw in  
light**

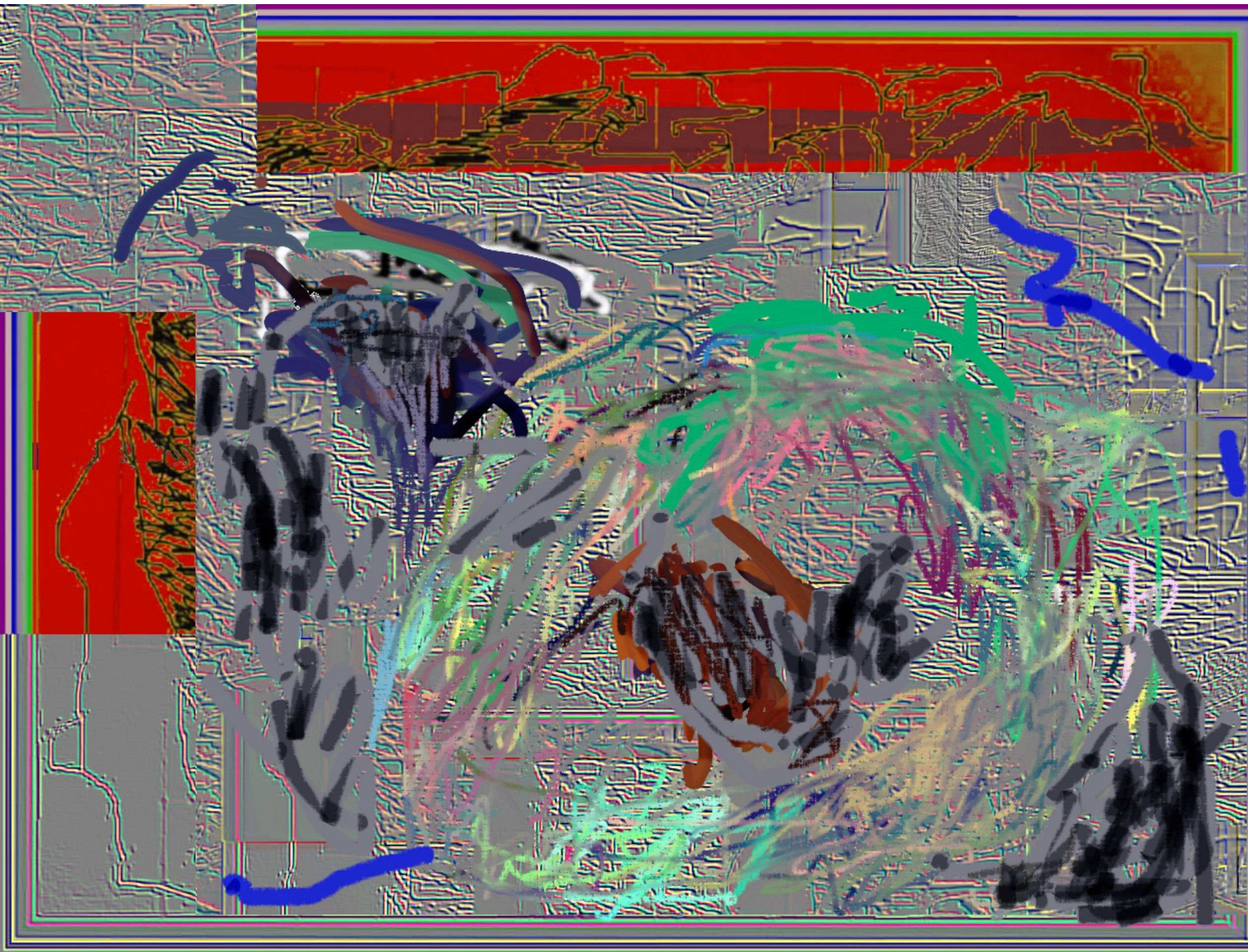












**Drawing concepts of time  
and space formative to  
experience and praxis**

**Drawing and virtuality of  
material through thought  
alloysis**

**Drawing trace and rhizome**





**Drawing as its own musical  
question**

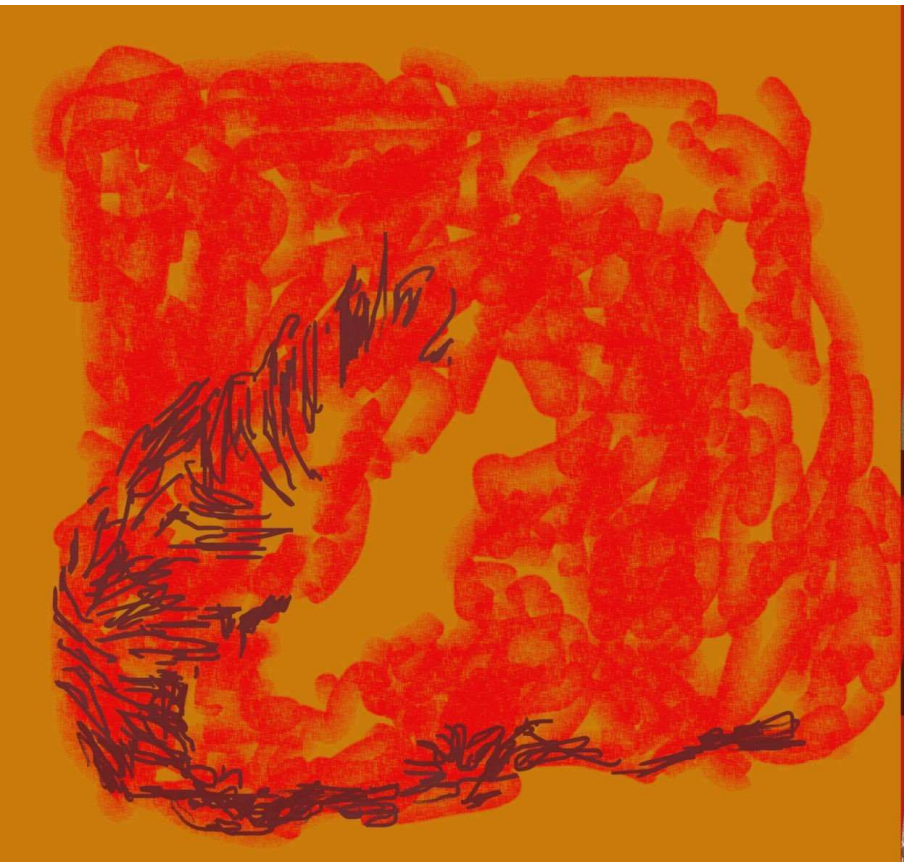
**Drawing egresses and ingresses**

**Drawing prosody**

**Drawing energia**

**Drawing realignment**







# Drawing Trope Tricks

**DRAWING ERA**

**DRAWING COLLECTIVE**

**DRAWING RETRACED**

**DRAWING REMARKS**

**DRAWING ON TROPE**

**DRAWING IN MEDIA MEDIATED**

**DRAWING CULTURE**

**DRAWING ARTS**

**DRAWING SCRATCH TO SCULPTURE**

**DRAWING THROWNESS**

**DRAWING ELLISIONS AND COLLISIONS COLLUSION**

**DRAWING EFFECTUATE**

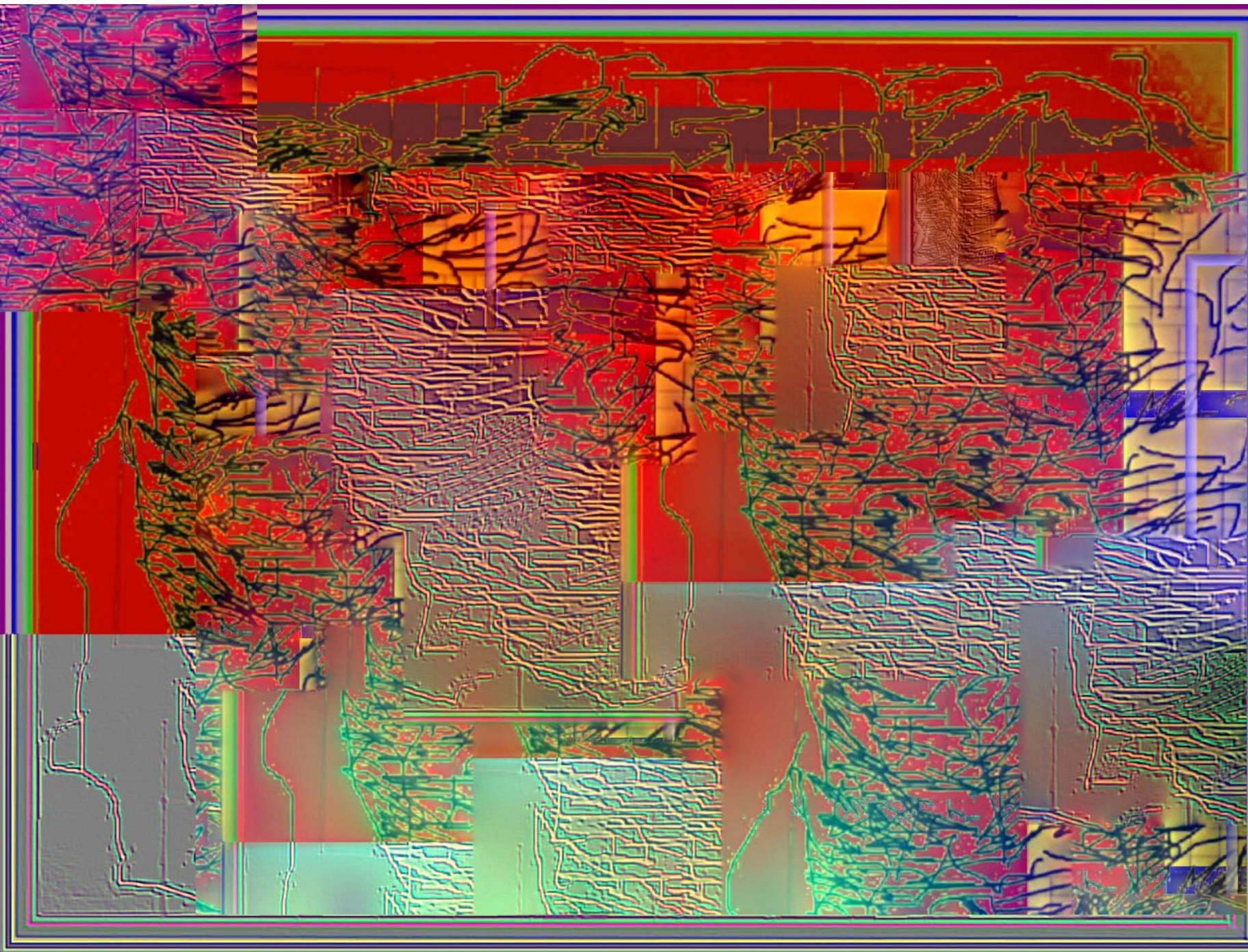
**DRAWING ALLOYSIS**

**DRAWING HYPOKOMEINON**

**DRAWING INTEGRAL**

Drawing askew

Drawing noema









**Drawing Salient**

**Drawing Juncture and Adjunct**

**Drawing colors of**

**Drawing mention dimension mentation**

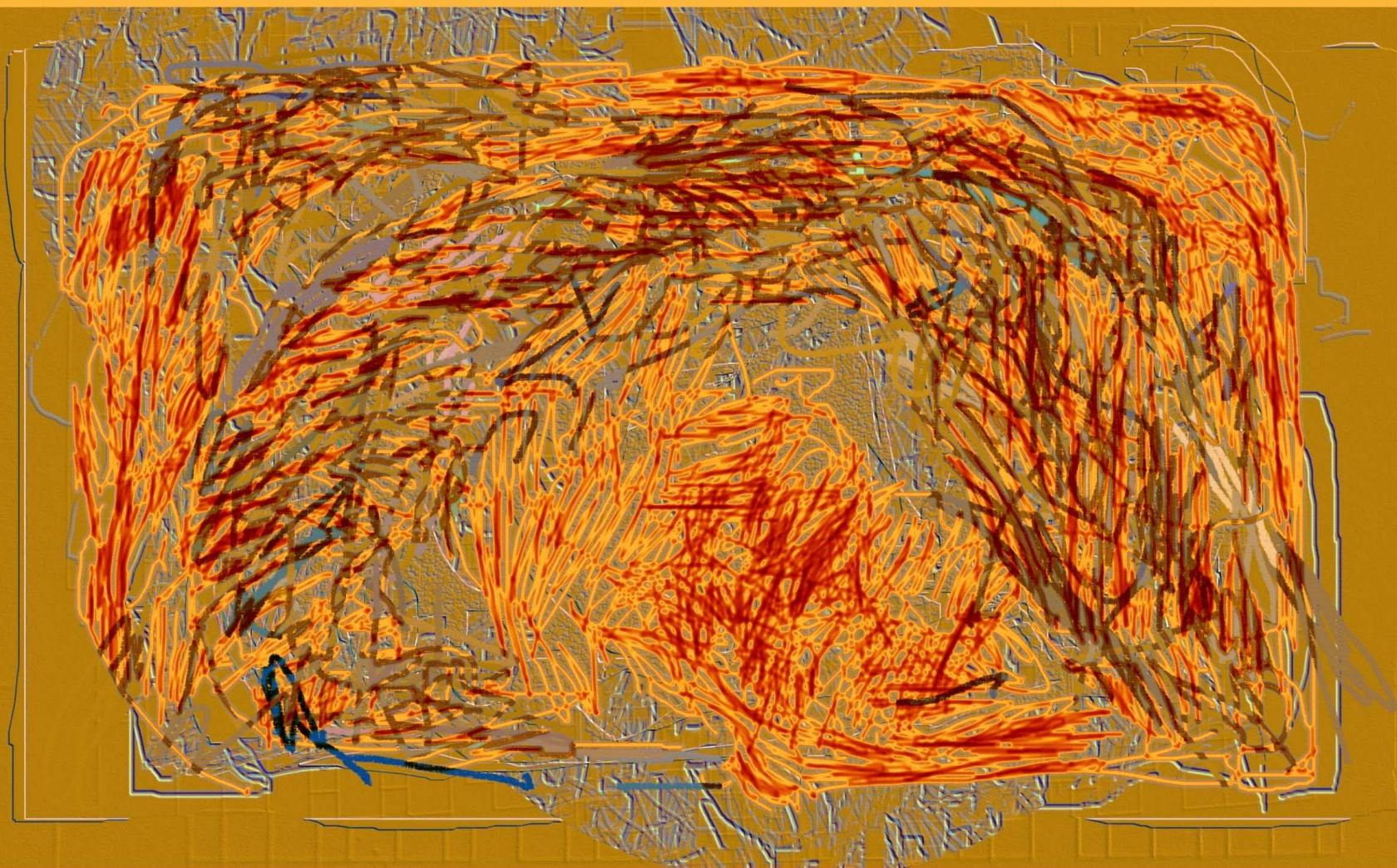
**Drawing logos**

**Drawing in the light of**

**Drawing art and thought of**

**Drawing Venns and Veins**

**Drawing Bodi**

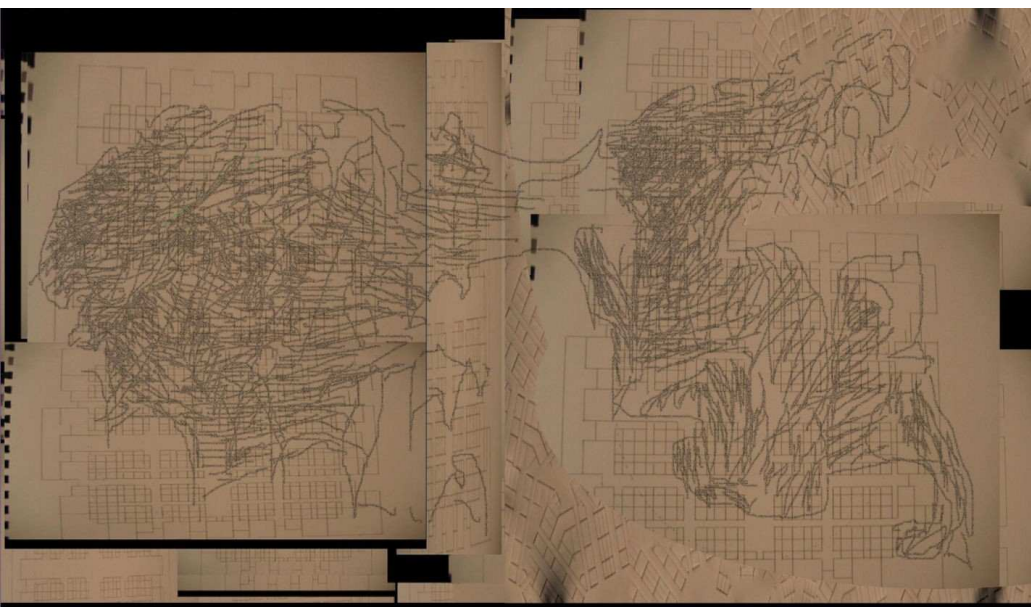


Drawing Somatic Semiotic  
Drawing Encyclical  
Drawing Tera and Tethys  
Drawing Tract  
Drawing Herms Tropes and Trophies of  
Aporia Aphorisms  
Drawing nomos and Gnomon  
Drawing material to  
Drawing neo neon motion  
Drawing Coinage  
Drawing approach  
Drawing quarry and vale  
Drawing Valence  
Drawing slipstream of  
Drawing Fluxus convolvulum and conflux











Drawing improv and improvement

Drawing objects and experiential realm

Drawing implications

Drawing magic and philosophy

Drawing Dawning

Drawings raft of

Drawing mediated Medusa

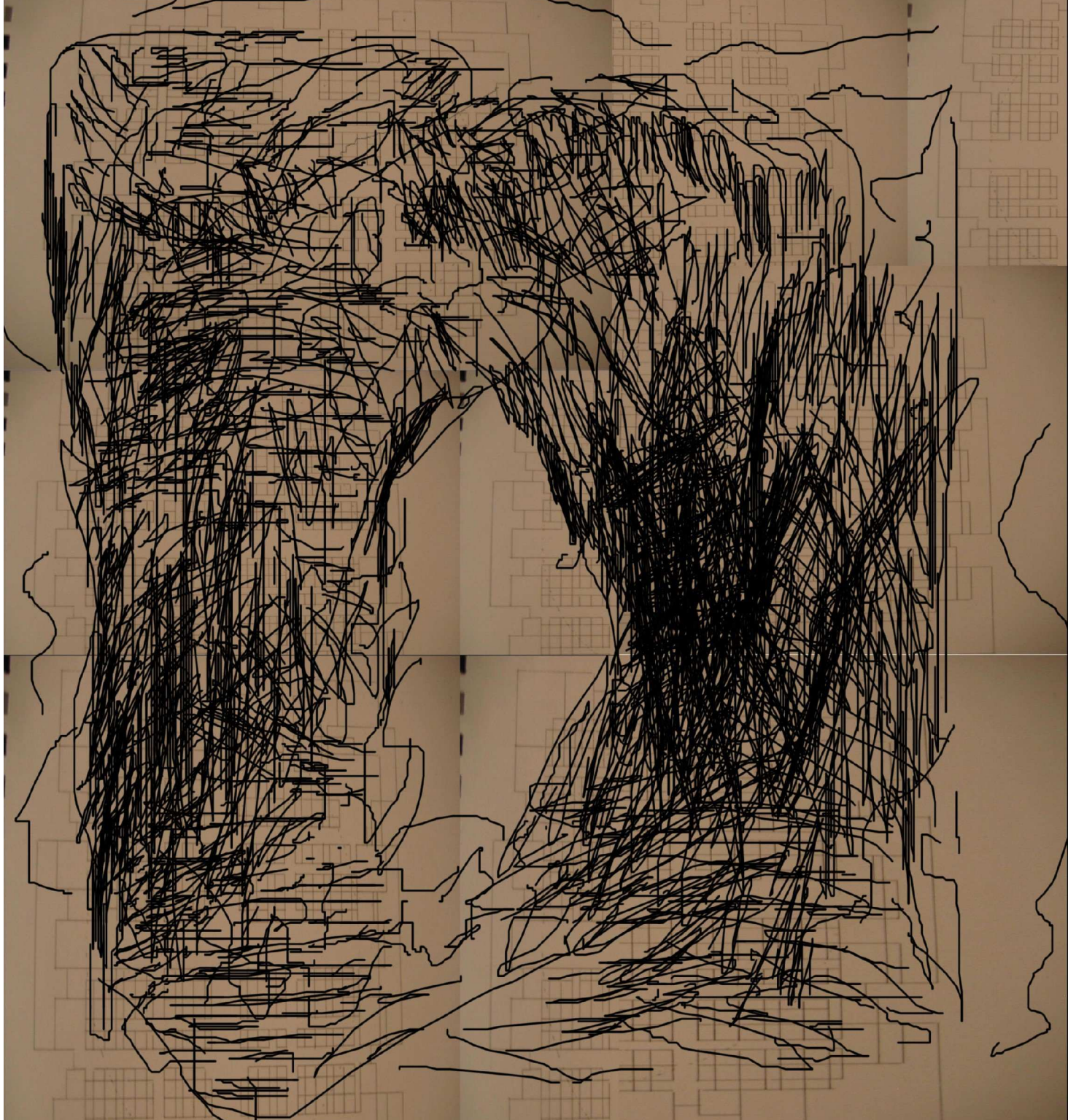
Drawing affiliations of language and dimension

Drawing sculpturotectural

Drawing neo neon motion sensor and afterglow of video slice and cinematic knot mediating media colloids and allois of sculpturotectural origins in camera and excamera







- Drawing berms and wales firmament and fosse voyards of islands issues of conflux  
drawing whole and disciplines since cruel theatre

Drawing genesis and media metamorphosis as a polyphonic voice of material culture and virtual enactment and entr'  
acte improve salient bringing traditional poetics towards a well rounded poesis of media experience building on  
experience and thought experiment

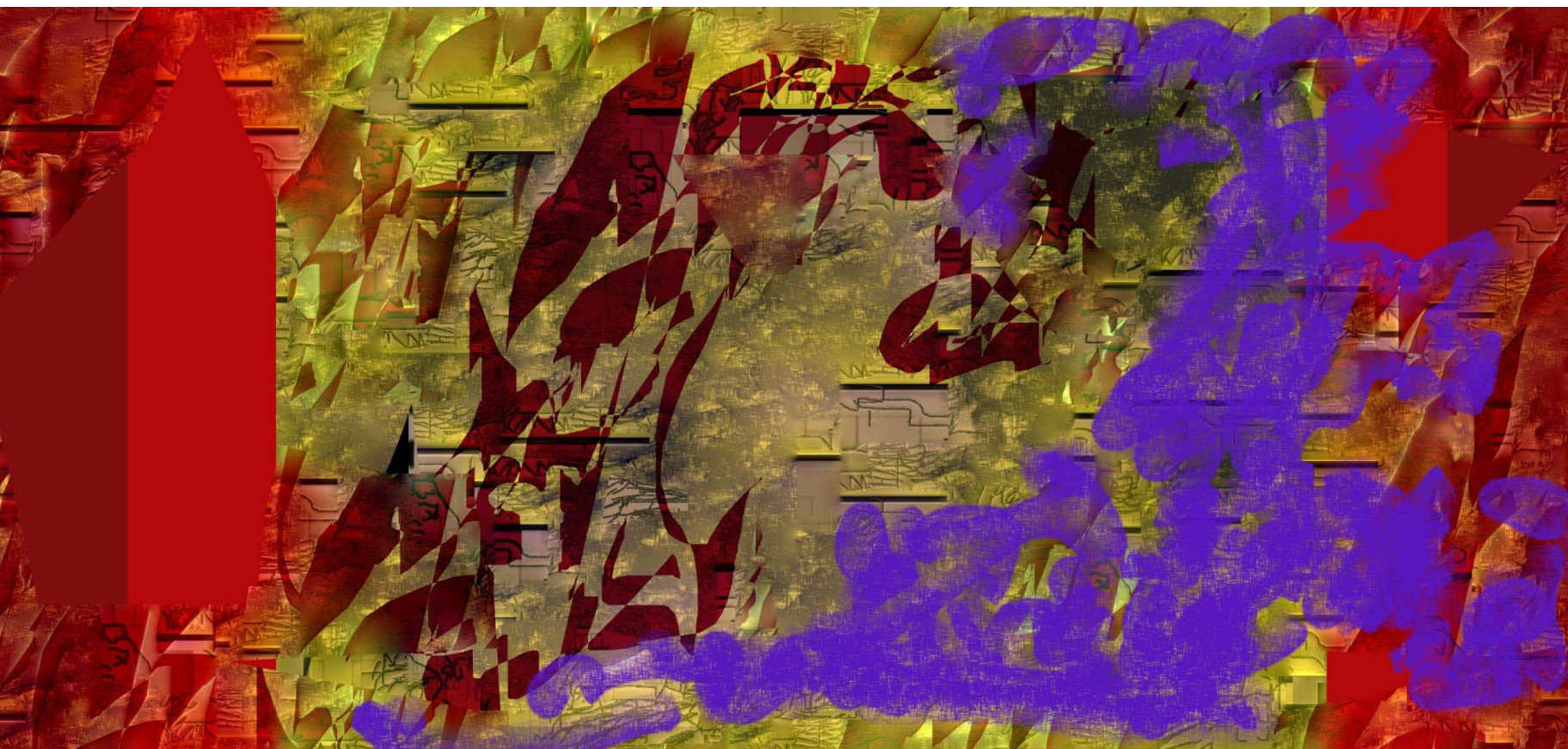
Drawing voice in the voices

Drawing Drive

Drawing proxemics







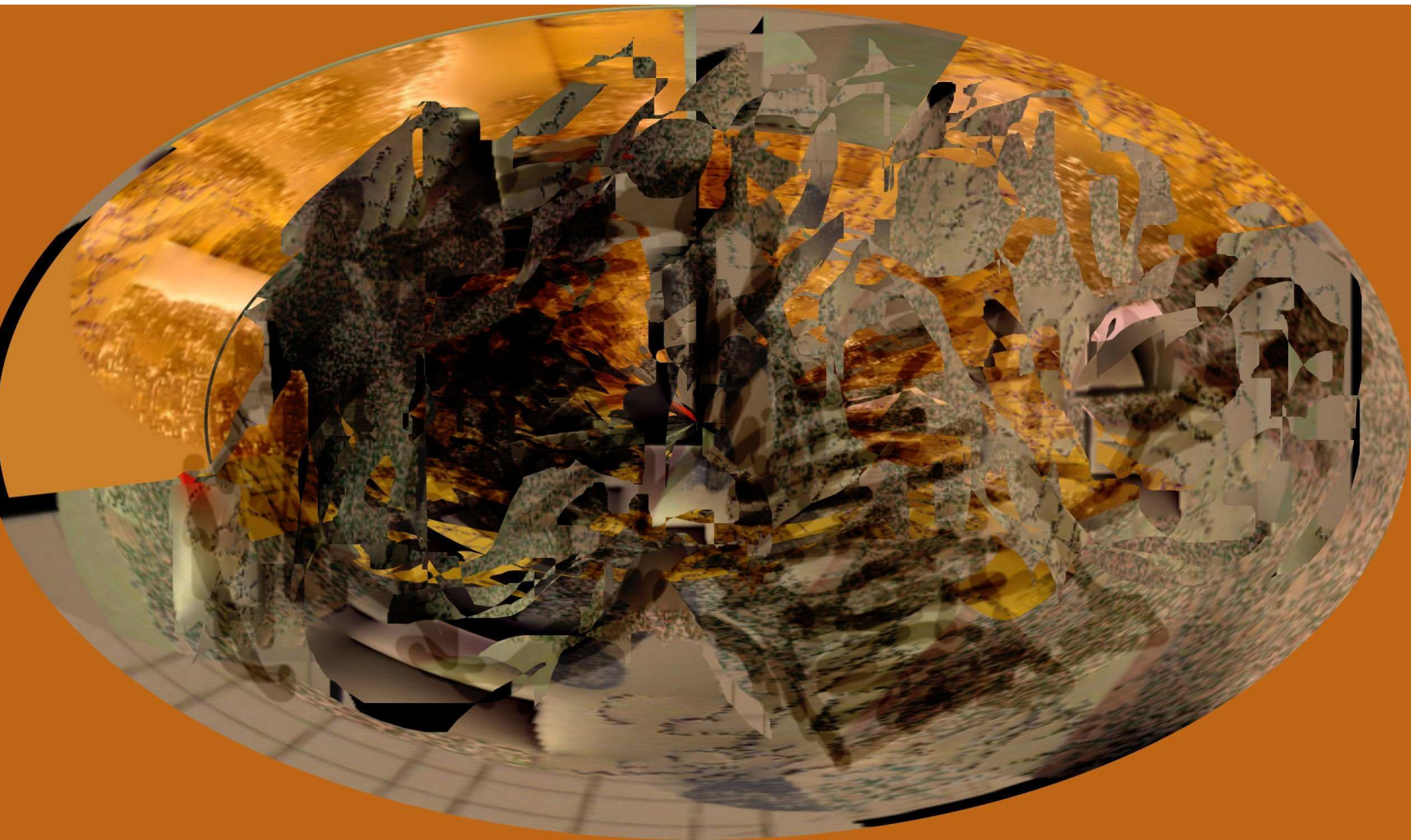
Drawing cloverleaf of information architecture  
Drawing Pre Paper and Post Cold Mountain  
Drawing imprimatur  
Drawing sublection  
Drawing pattern,drive,intuition and metonymy  
Drawing synecdoche  
Drawing Chiasmus  
Drawing interpolation and interpellation  
Drawing under and over underwriting and overwriting  
Drawing up along the way



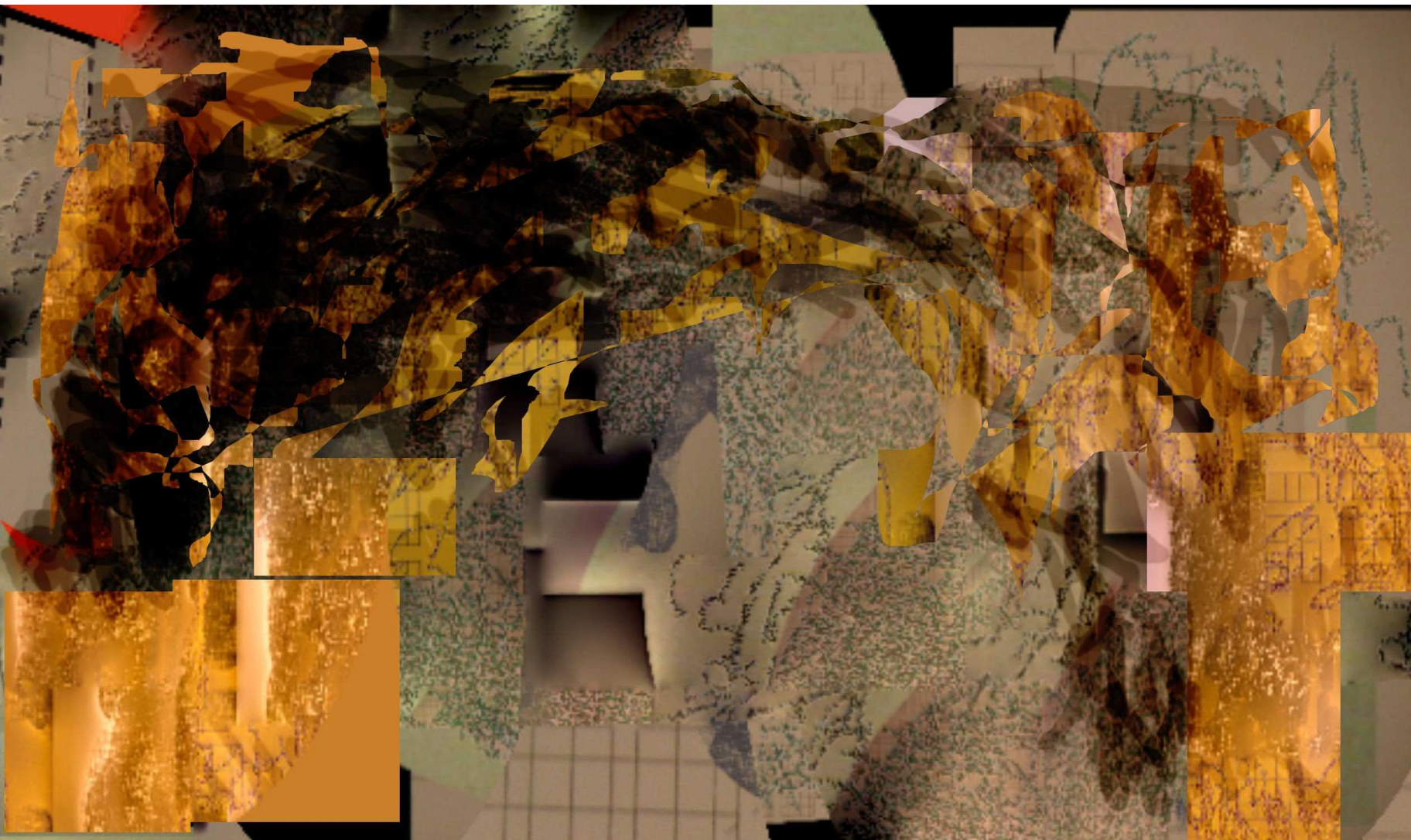








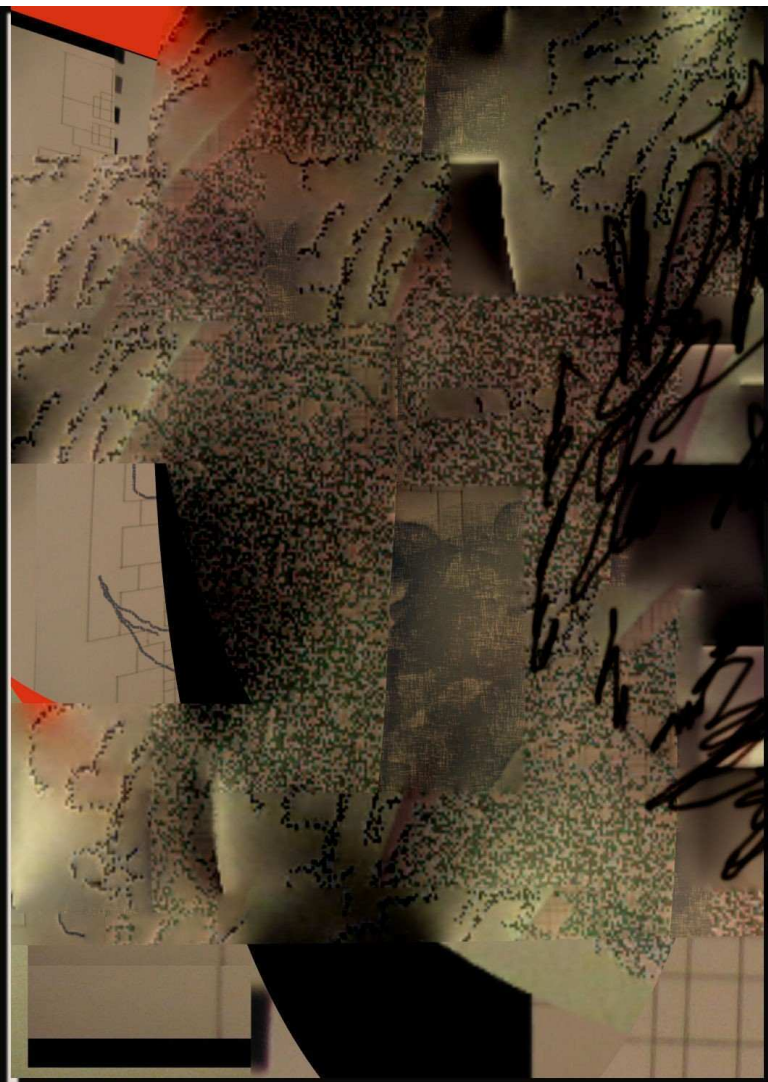






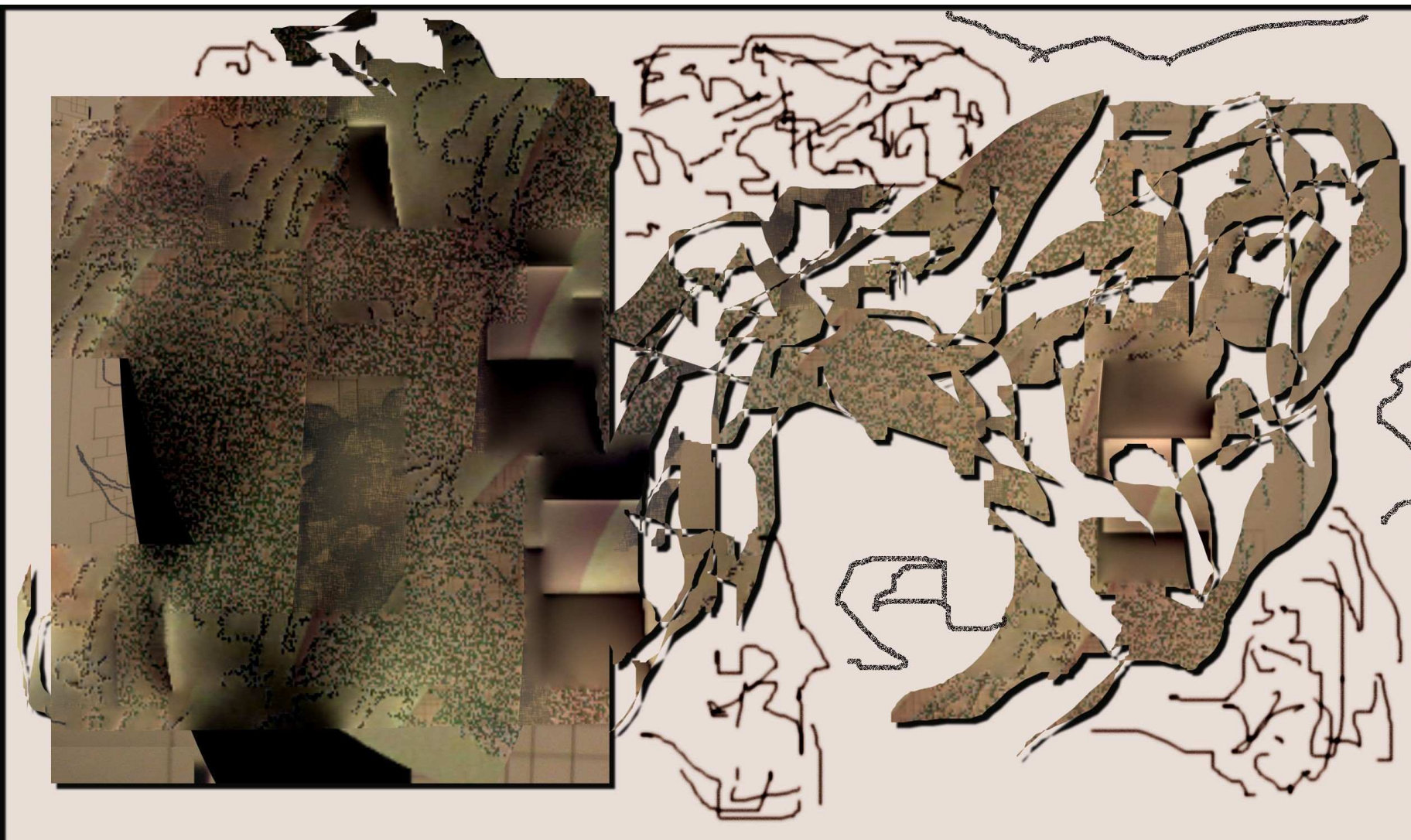


























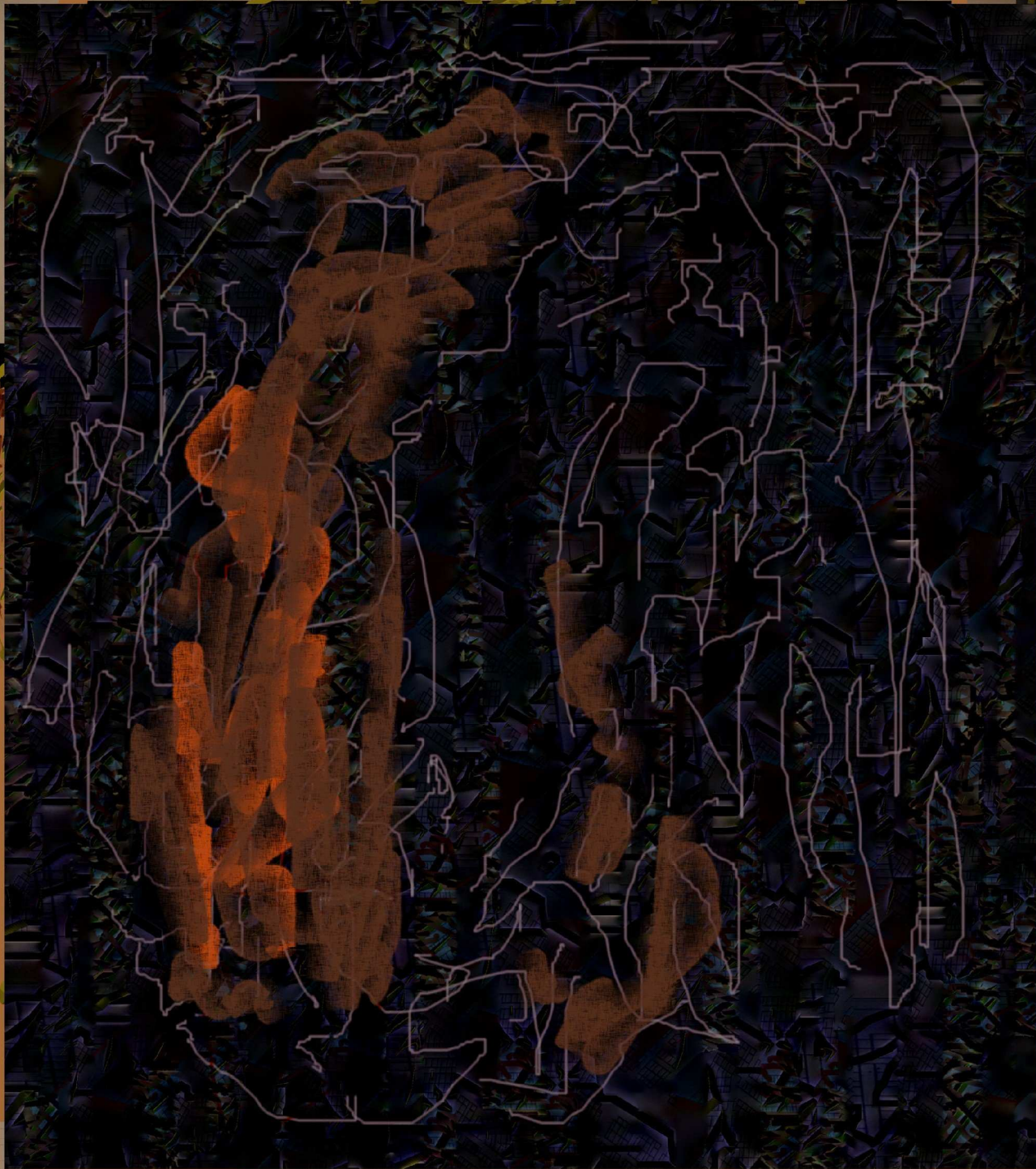


An abstract drawing on a dark background, featuring dense, chaotic scribbles in red and black ink. The scribbles are concentrated in two main areas: a large, dense mass on the left and a more vertical, dense mass on the right. The background is filled with lighter, more sparse black lines and some red highlights, creating a complex, layered effect.

**block slate: Arranged Marriage of Narcissus  
and Medusa 1**



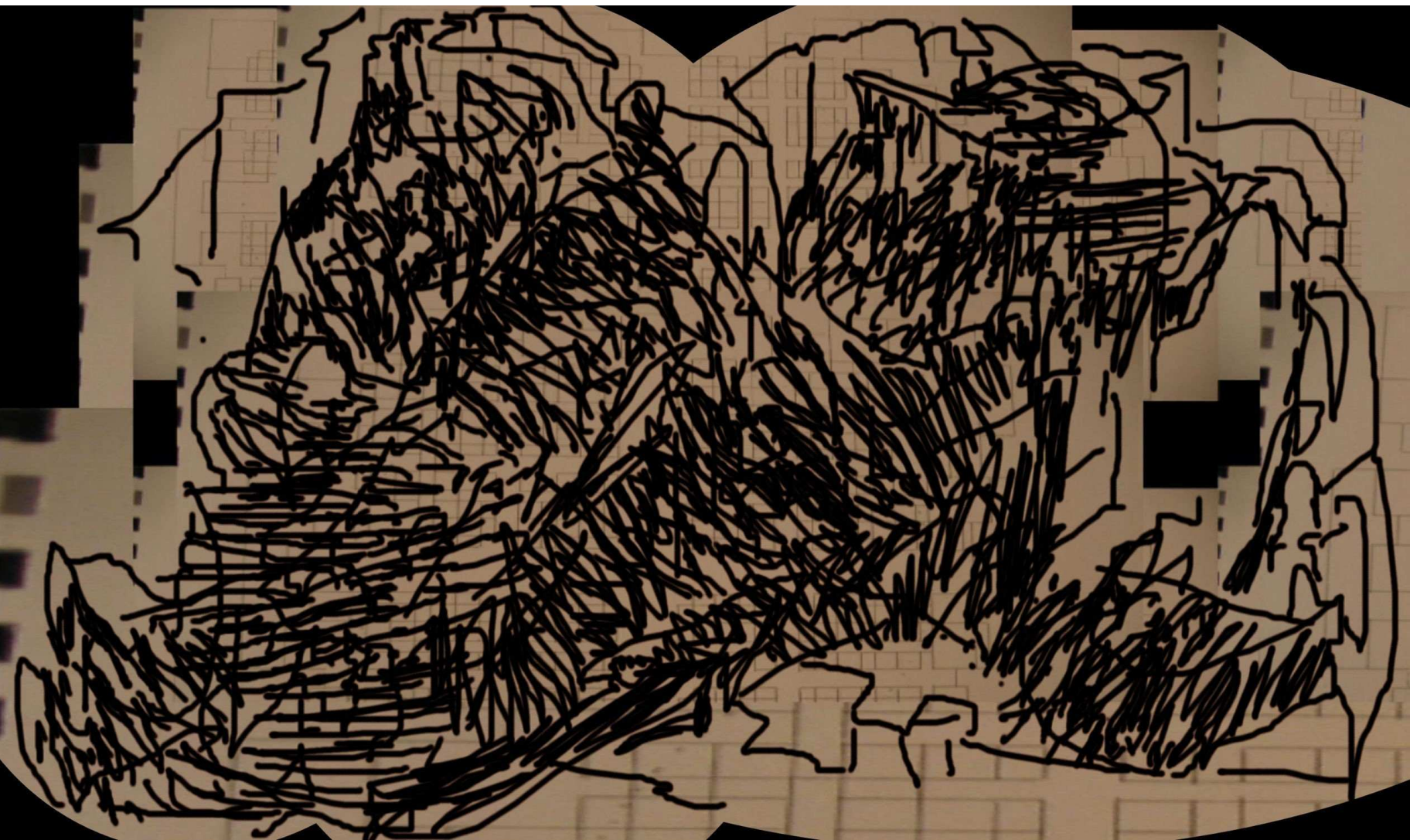




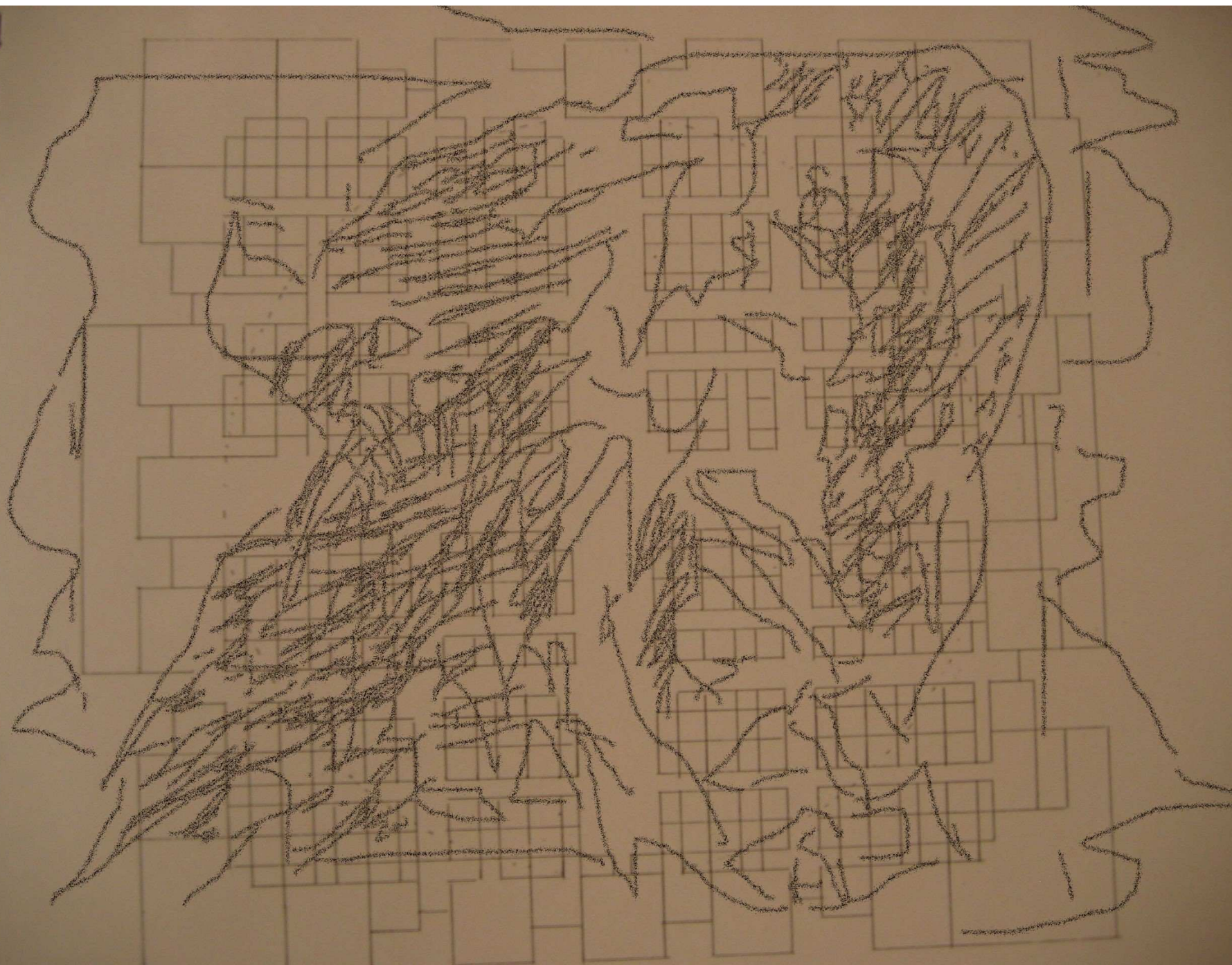




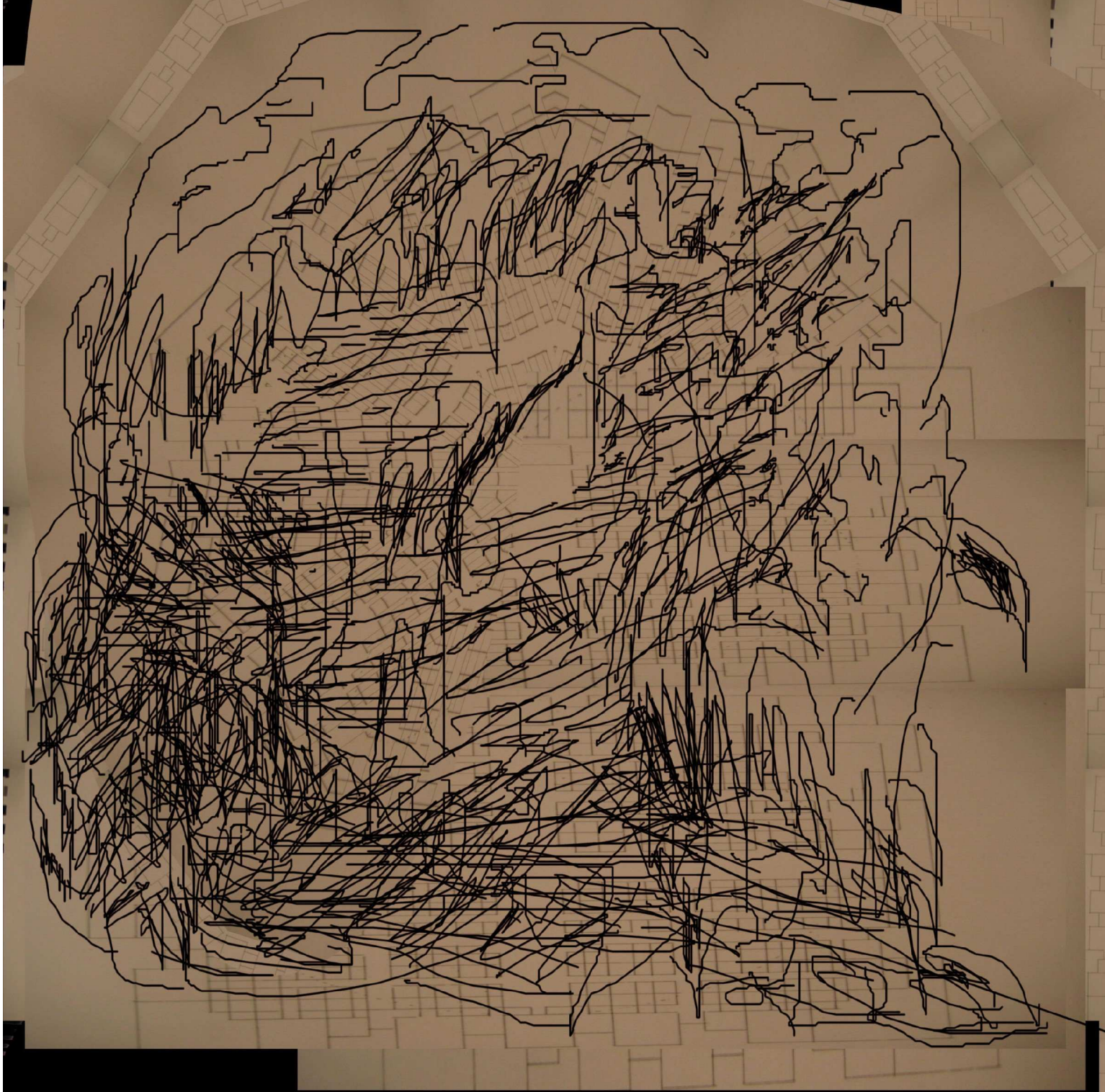




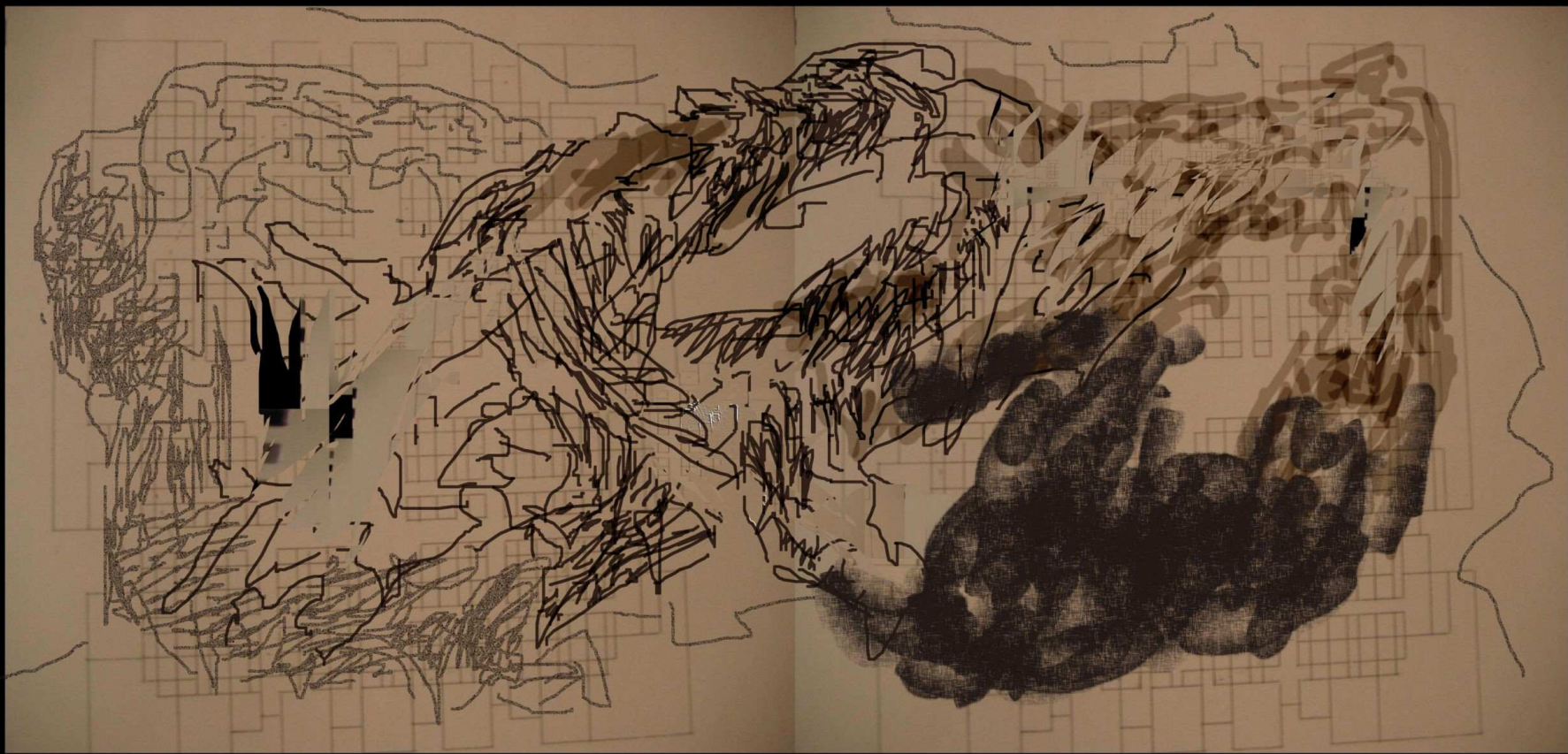




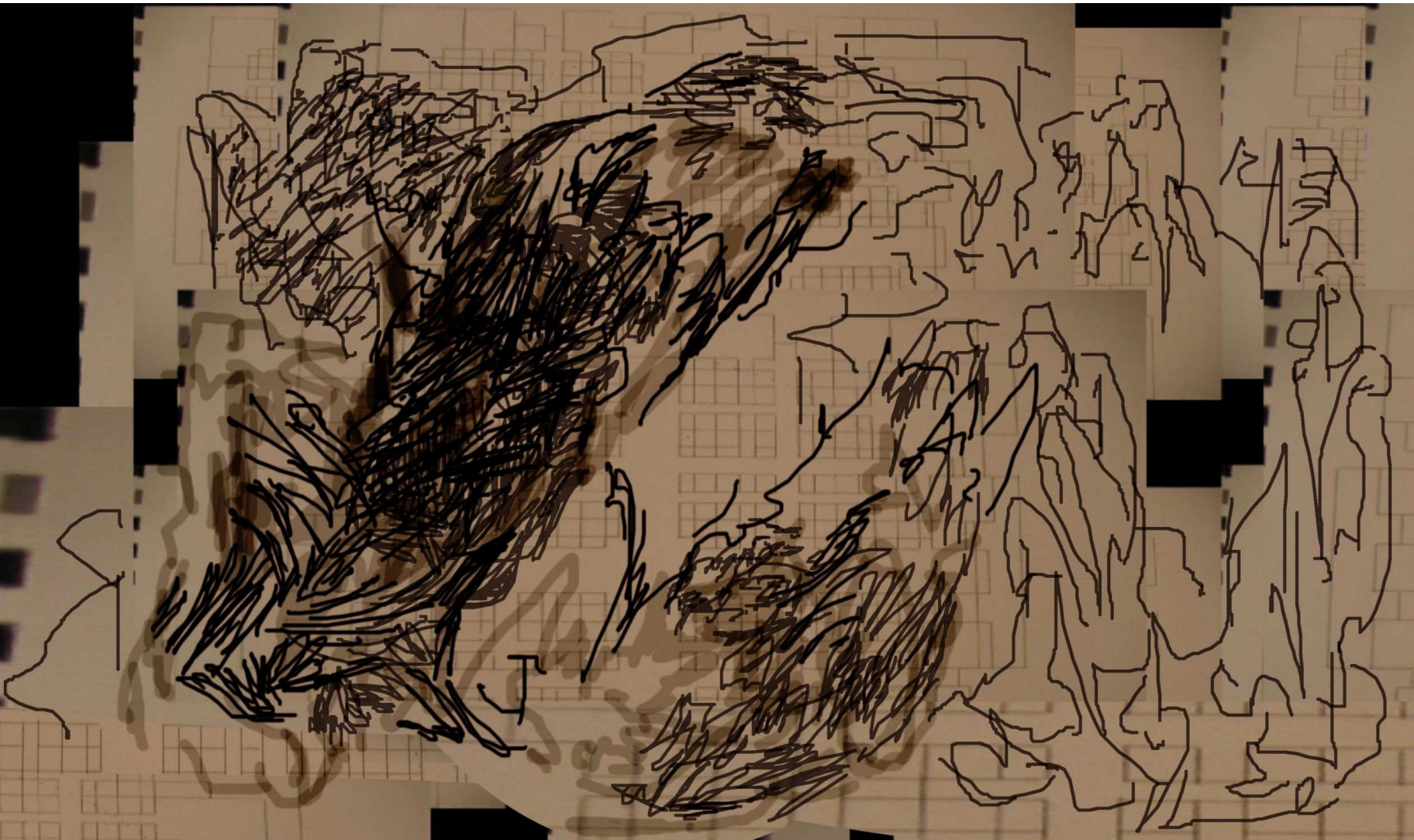






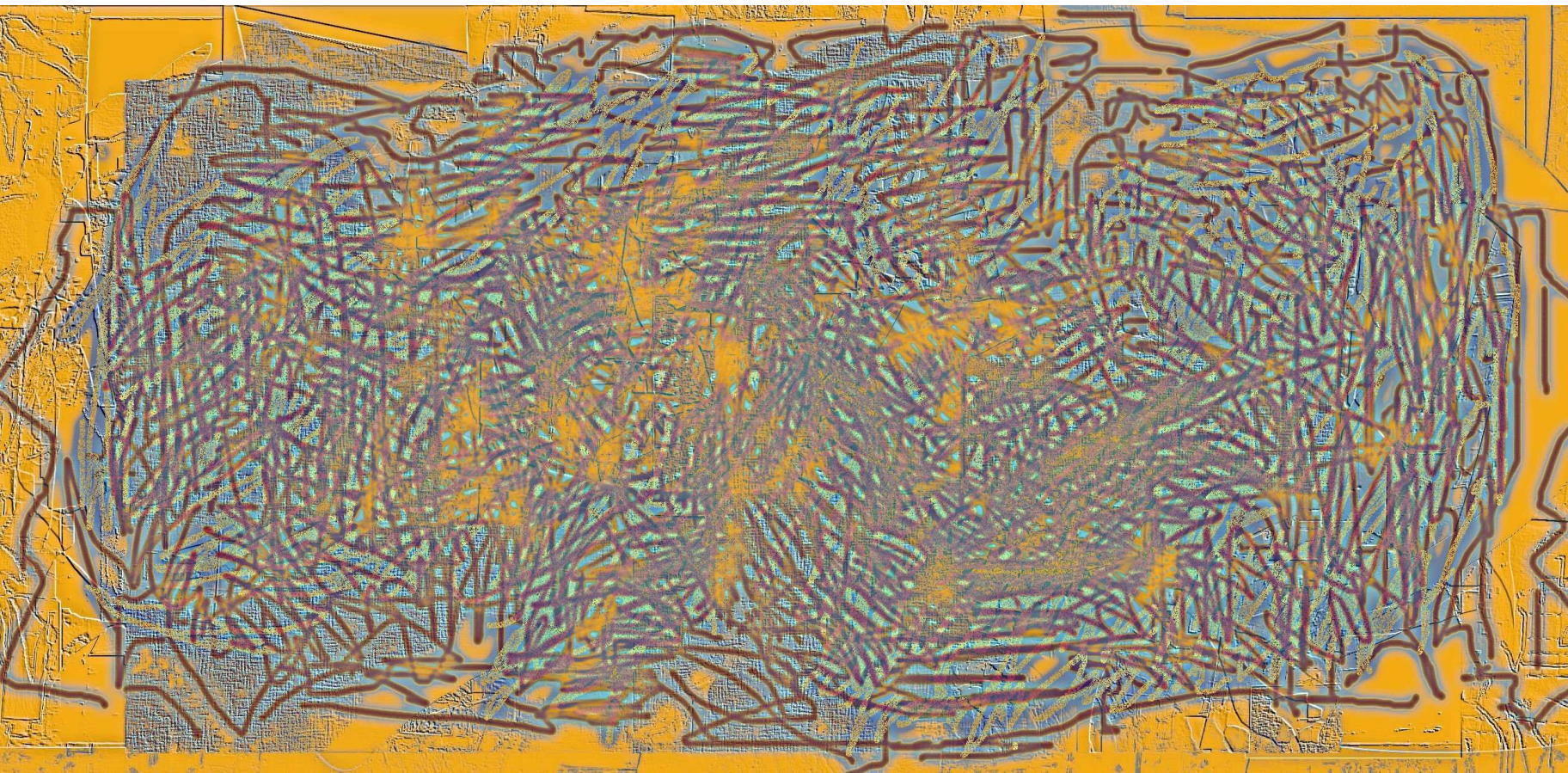




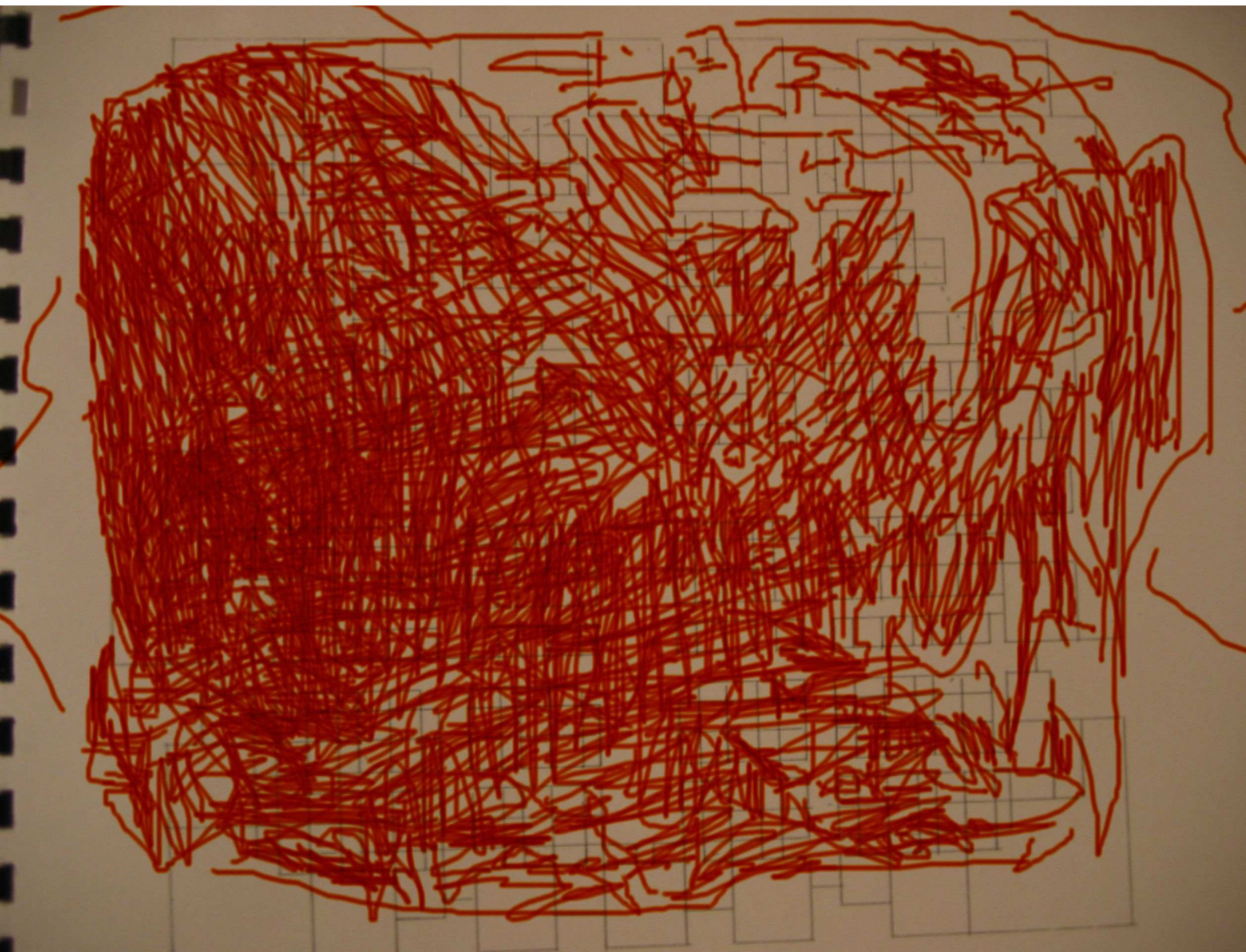




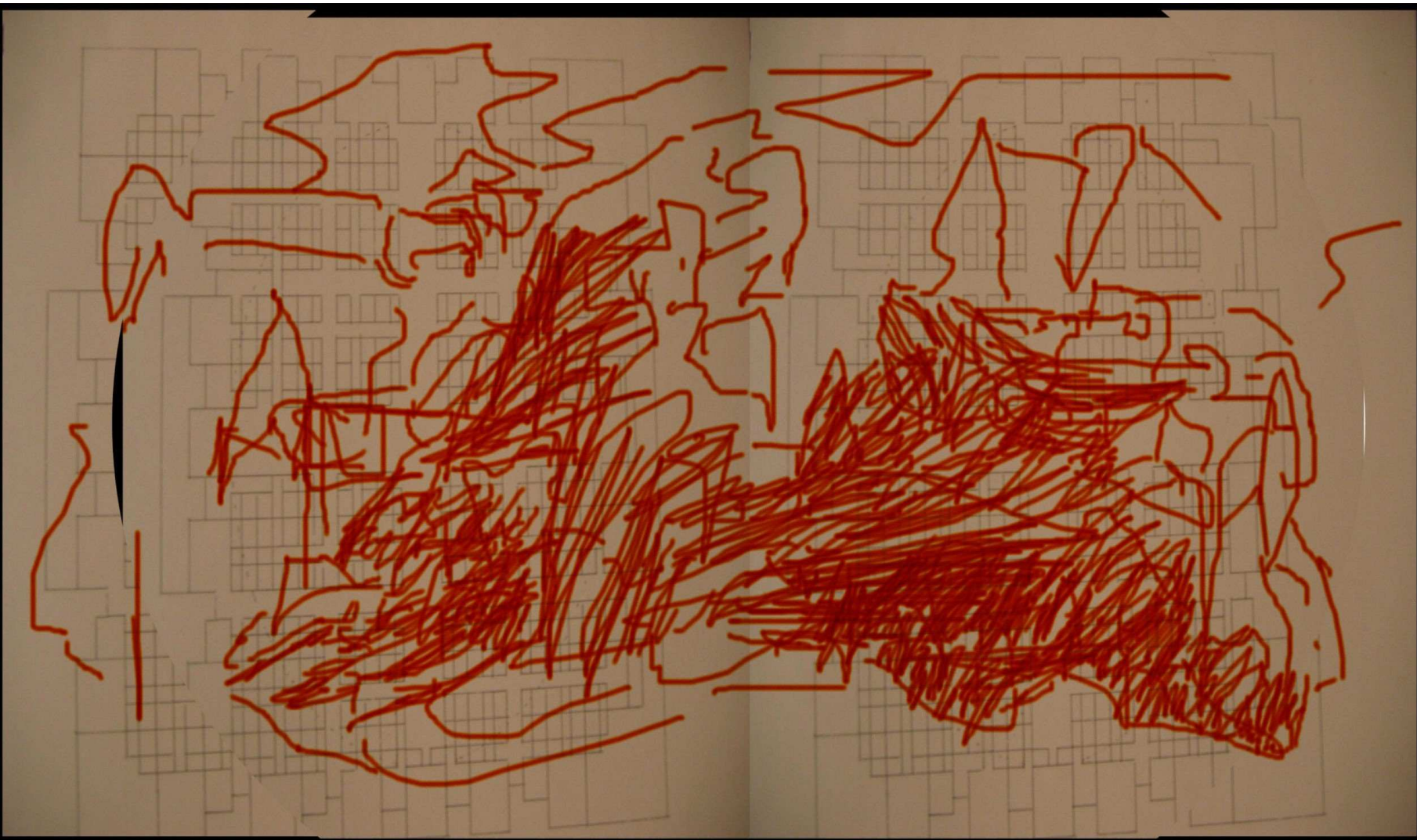


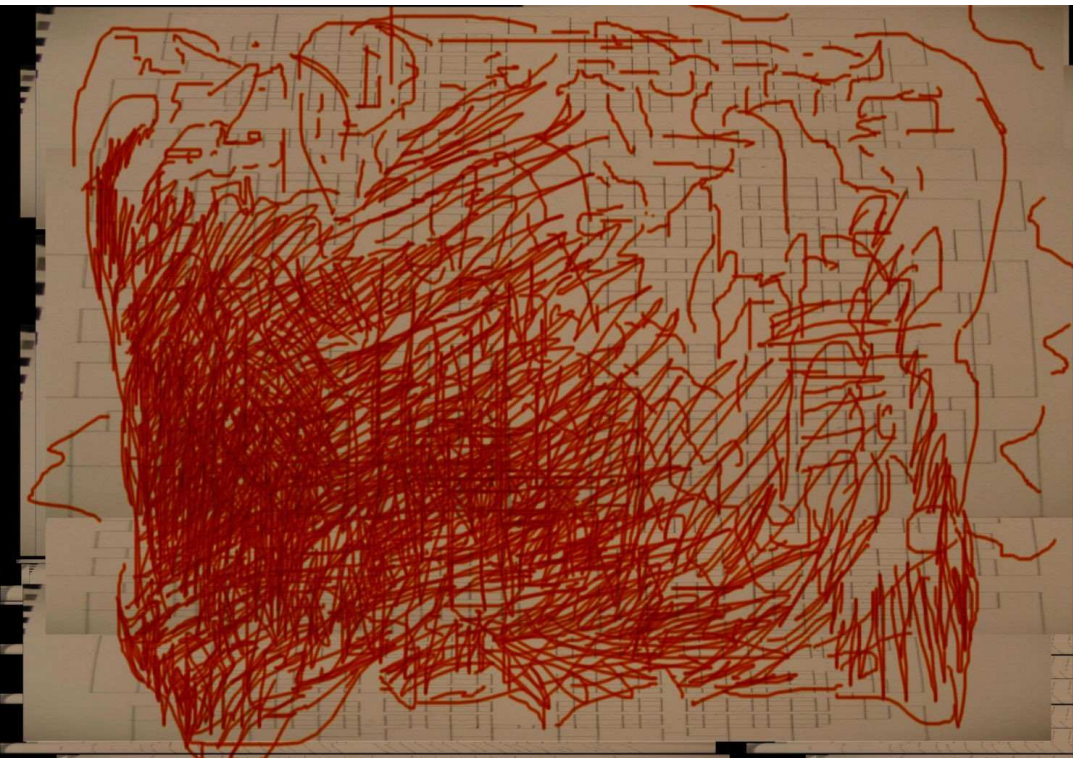








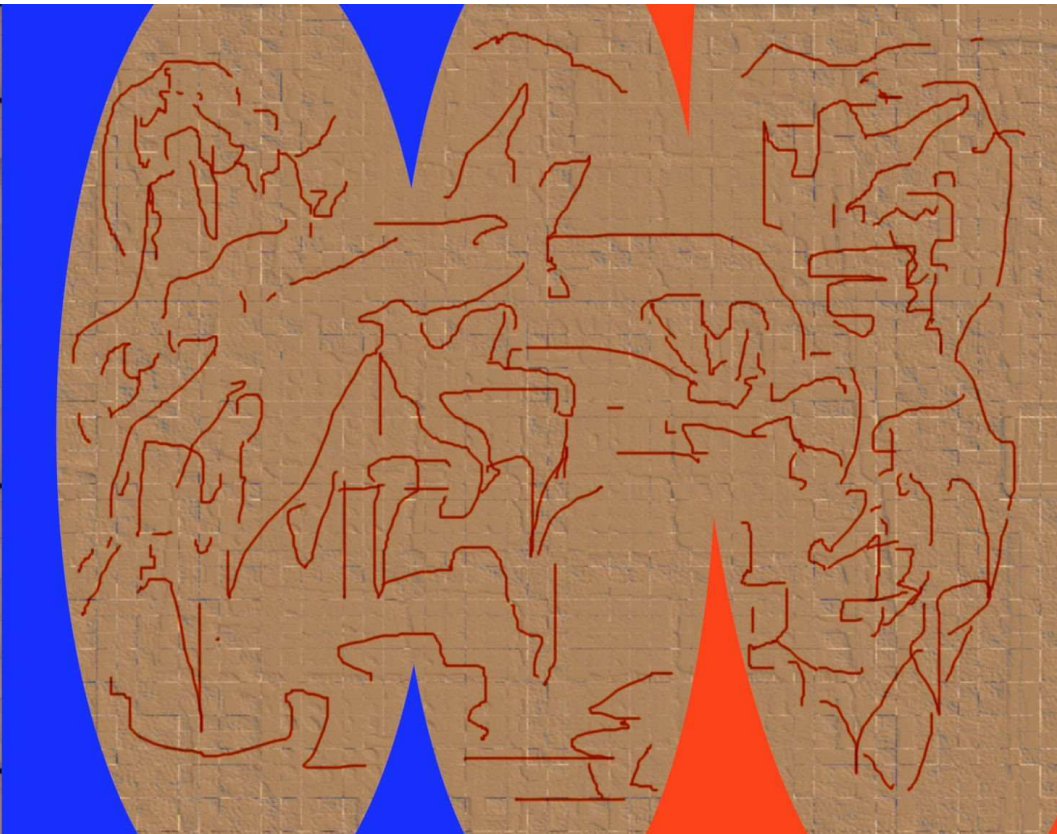
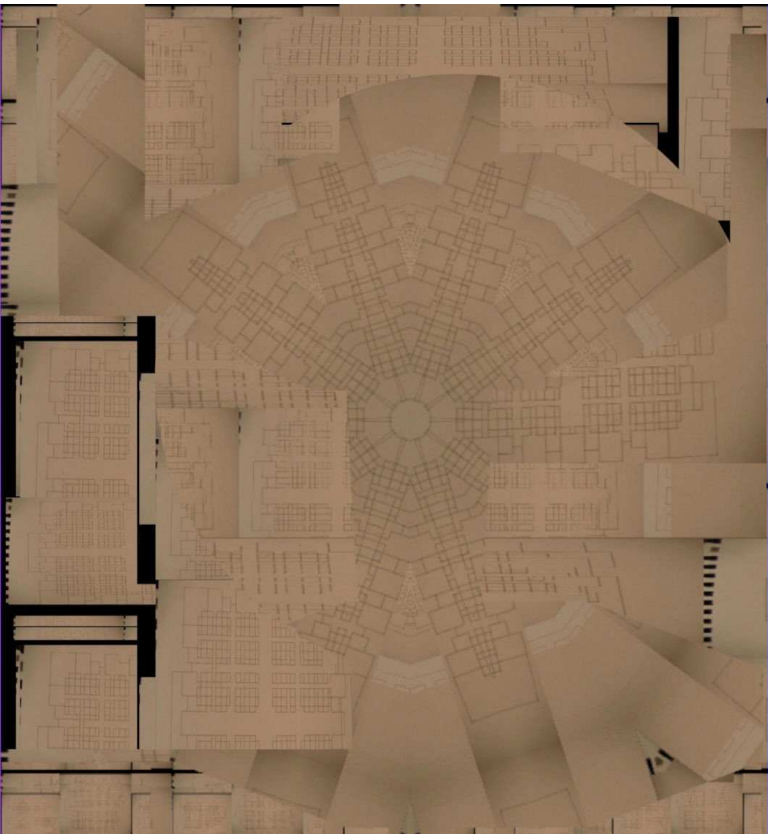








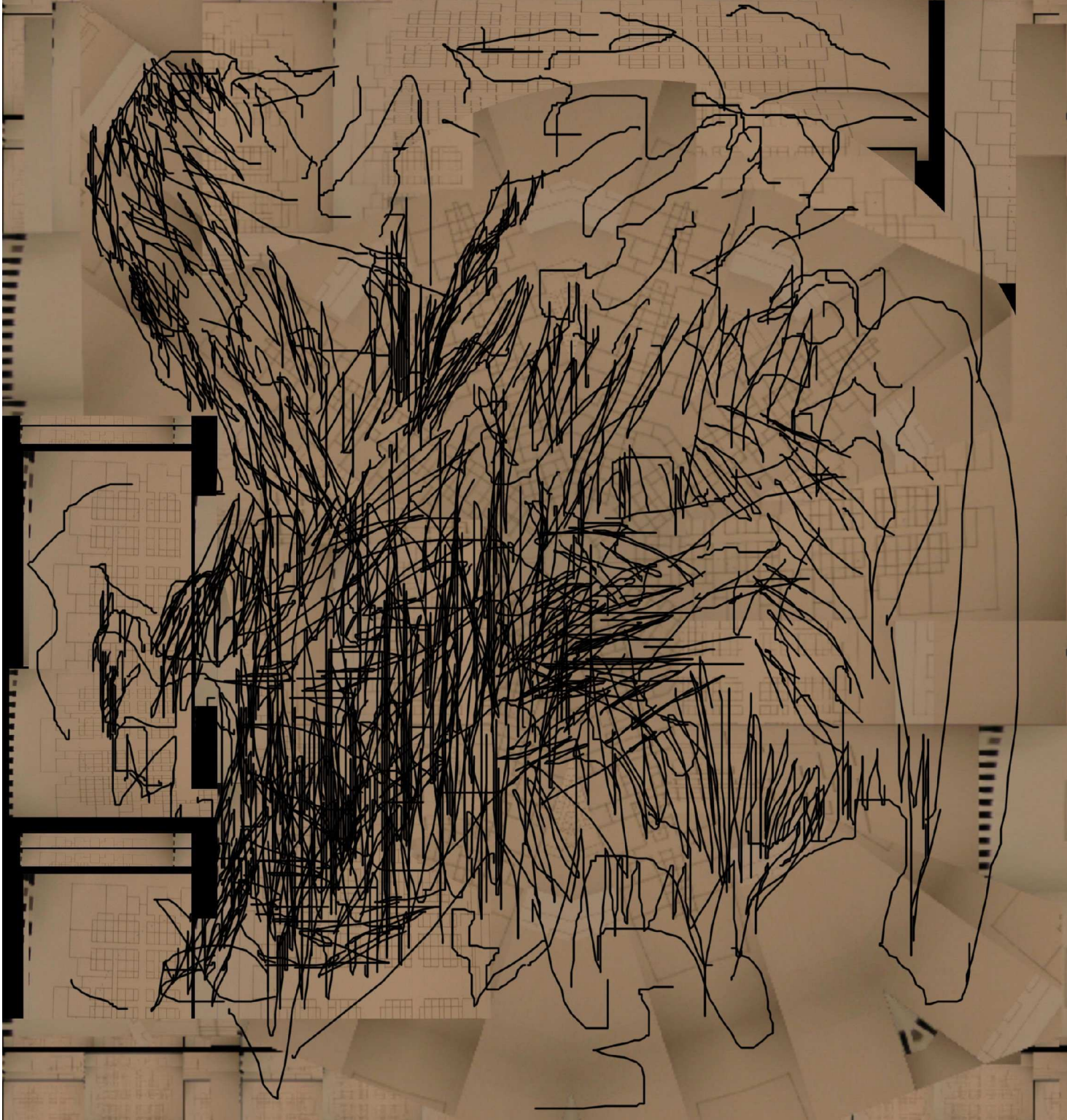




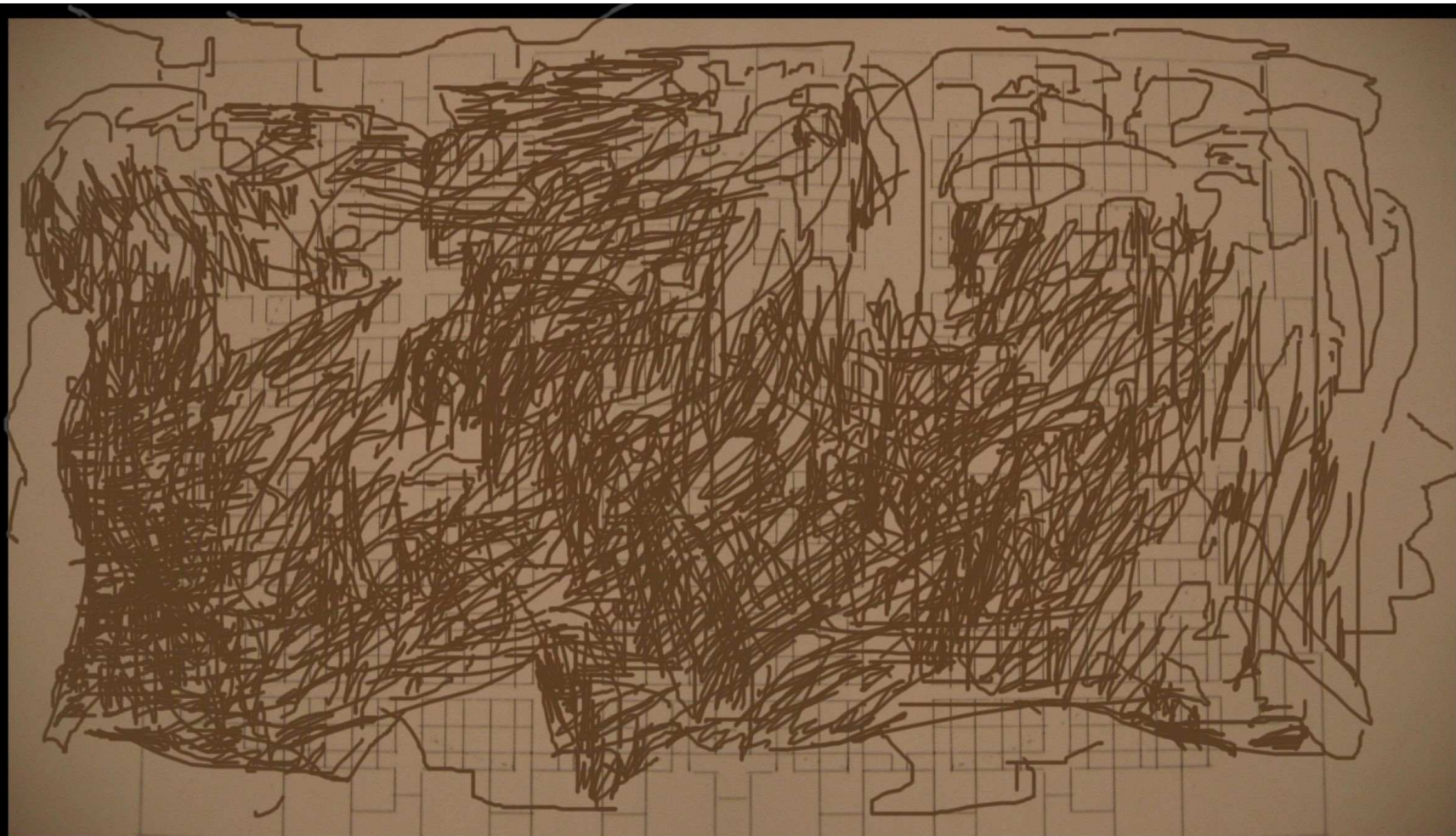











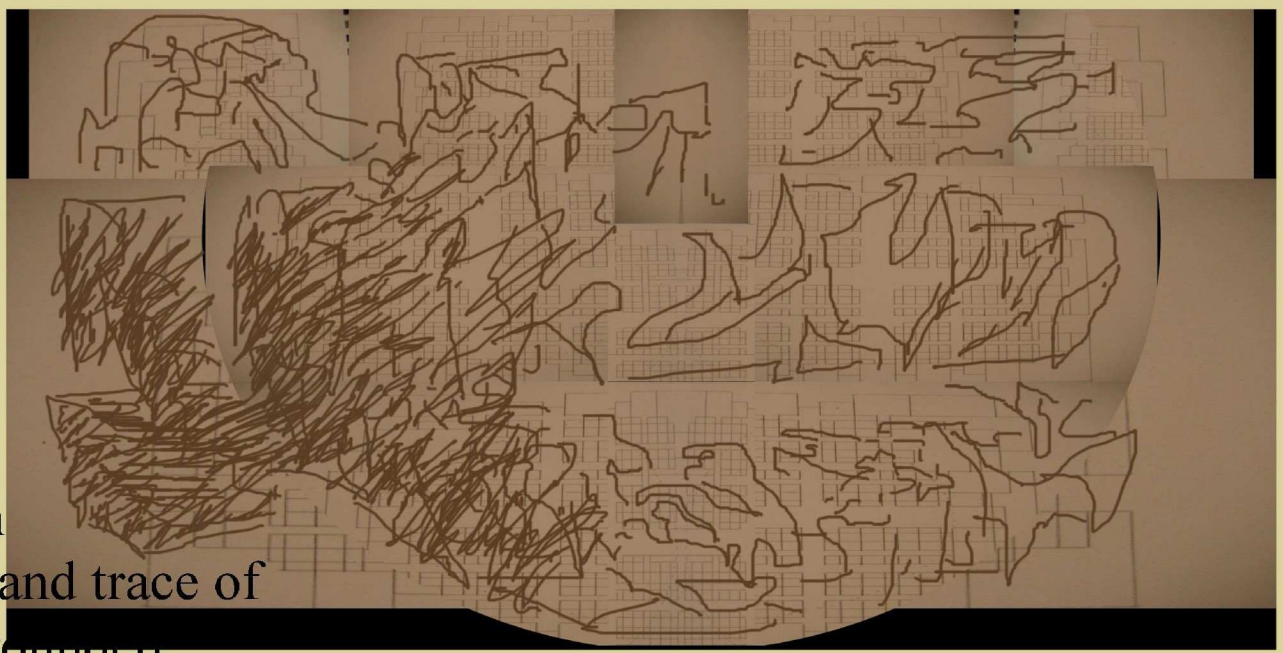






Drawing and virtualities of art and language  
Drawing and language  
Drawing speaks  
Drawing I write I draw in light  
Drawing concepts of time and space formative to experience and process  
Drawing and virtuality of material through thought alloy  
Drawing trace and rhizome  
Drawing as its own musical question  
Drawing egress and ingress  
Drawing prosody  
Drawing energia





Drawing canon

Drawing track and trace of

Drawing well rounded

Drawing appeiron

Drawing predella and predicate

Drawing tangent

Drawing philosophic bracket

Drawing Discourse and concourse concurrence

Drawing and Morphological arrows

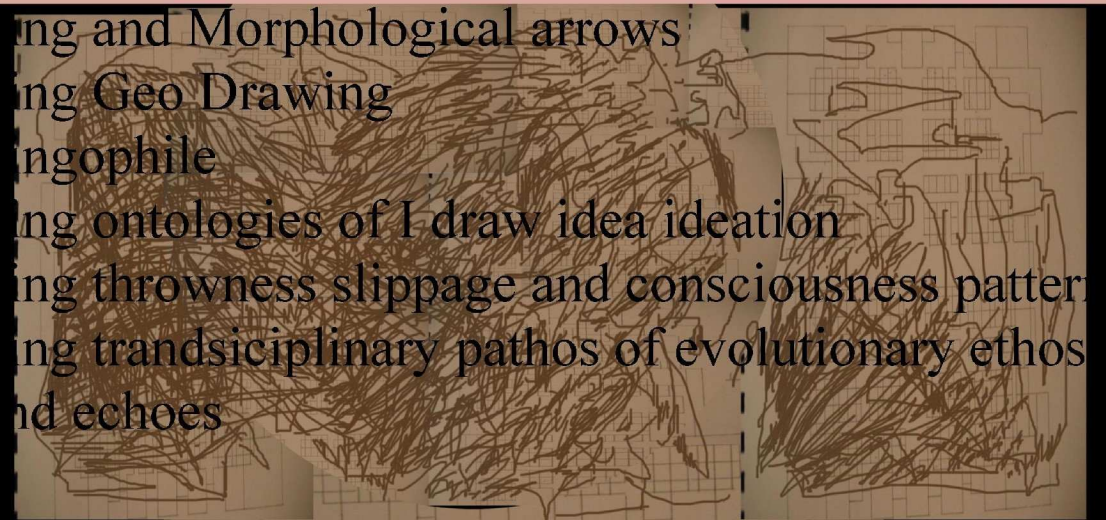
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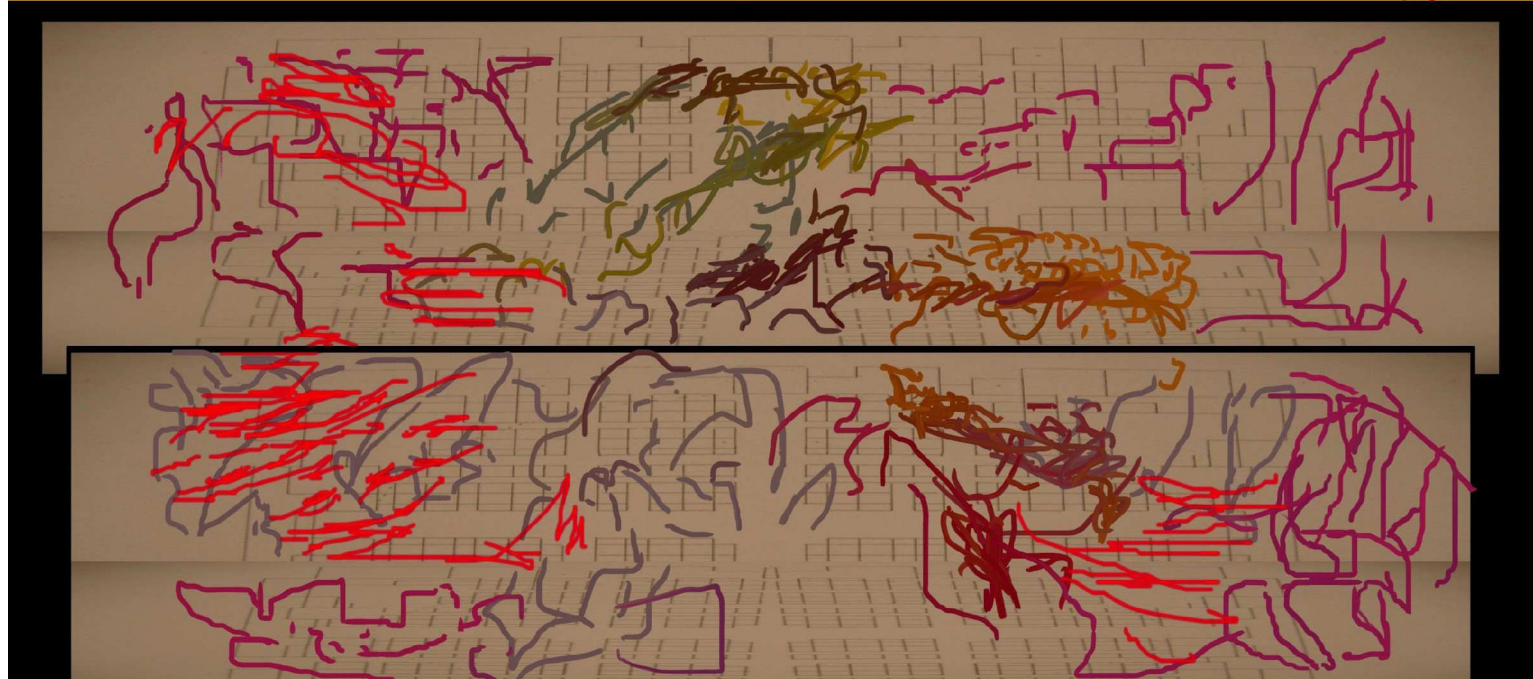
Drawingophile

Drawing ontologies of I draw idea ideation

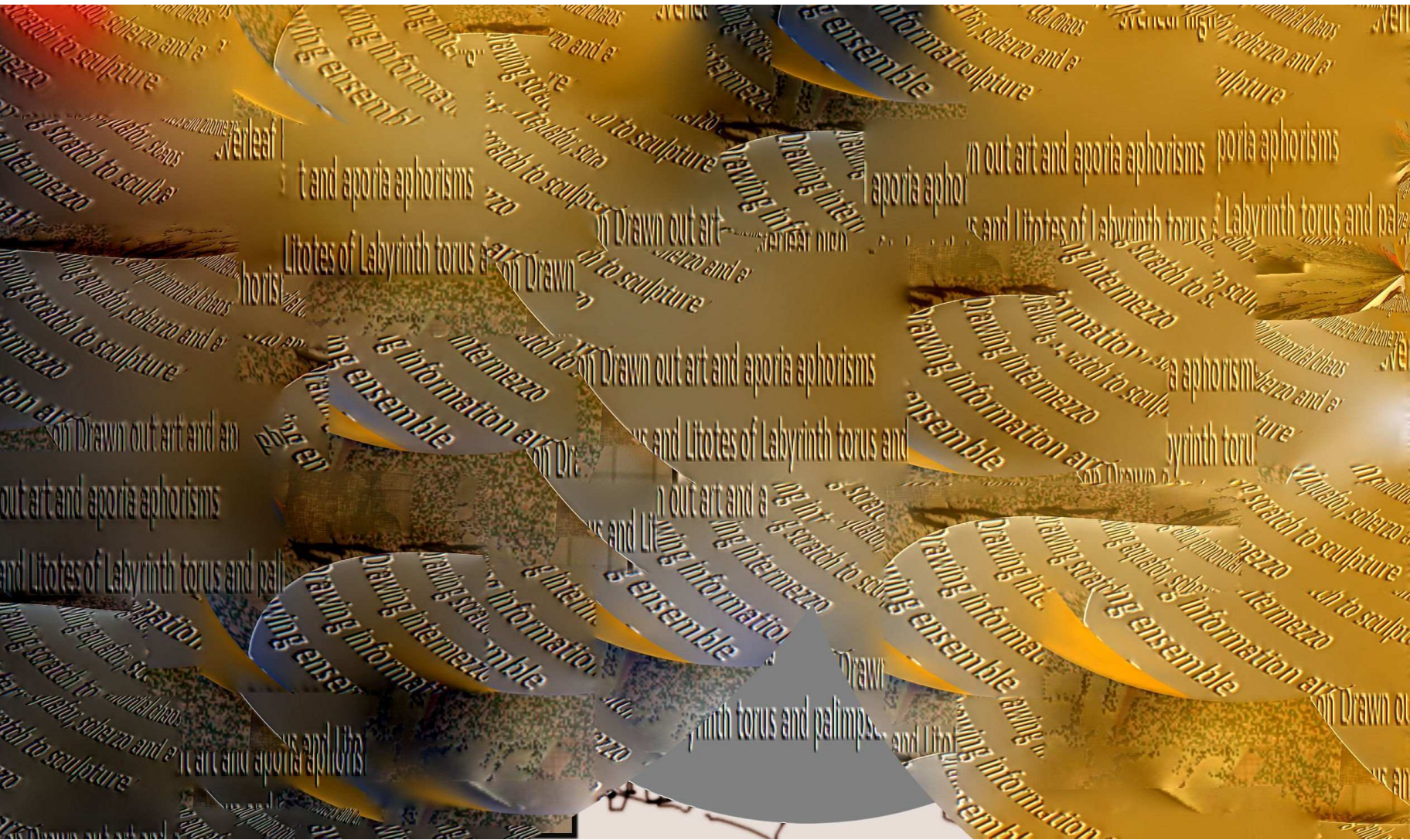
Drawing throwness slippage and consciousness patterns

Drawing transdisciplinary pathos of evolutionary ethos towards structural-ism and echoes

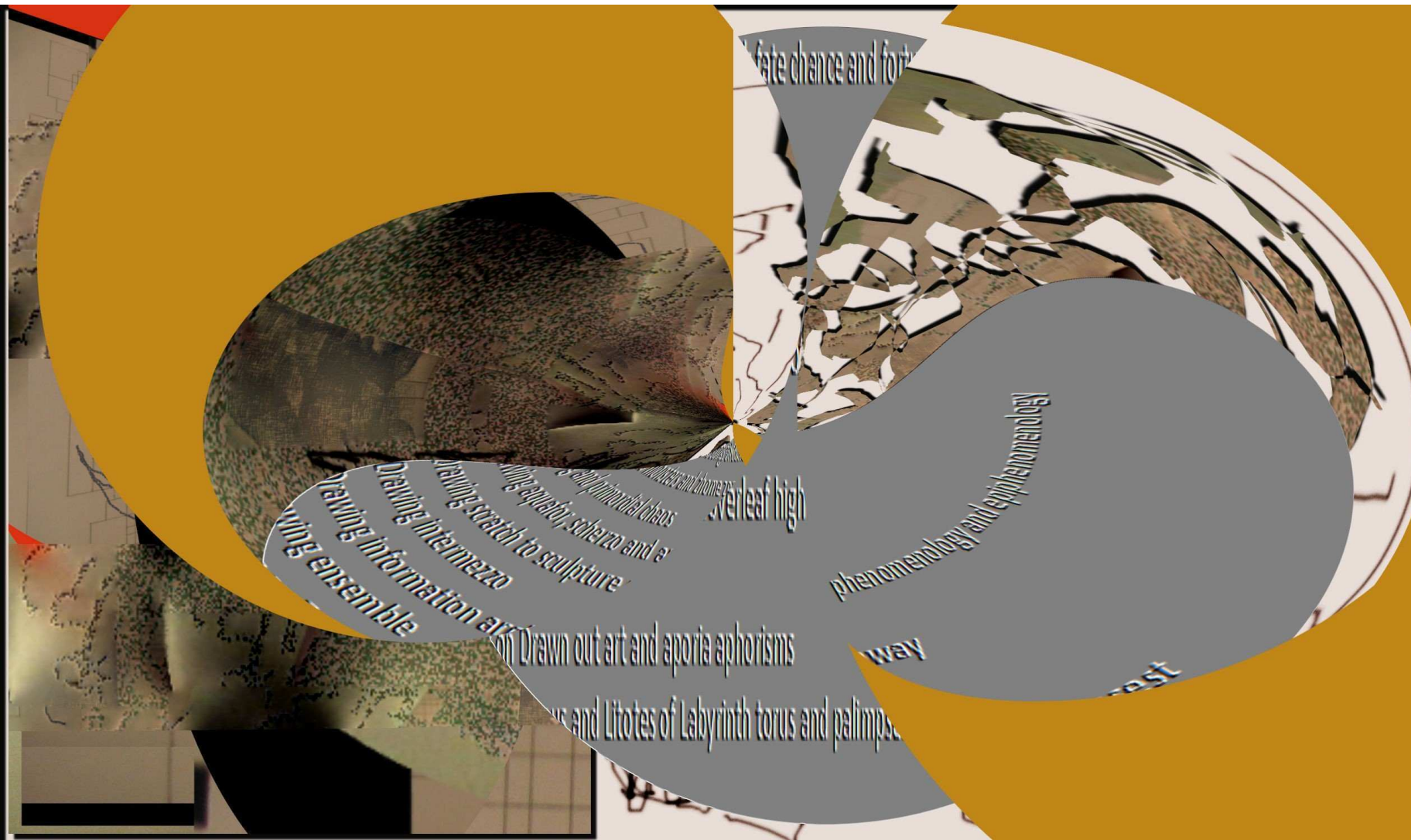




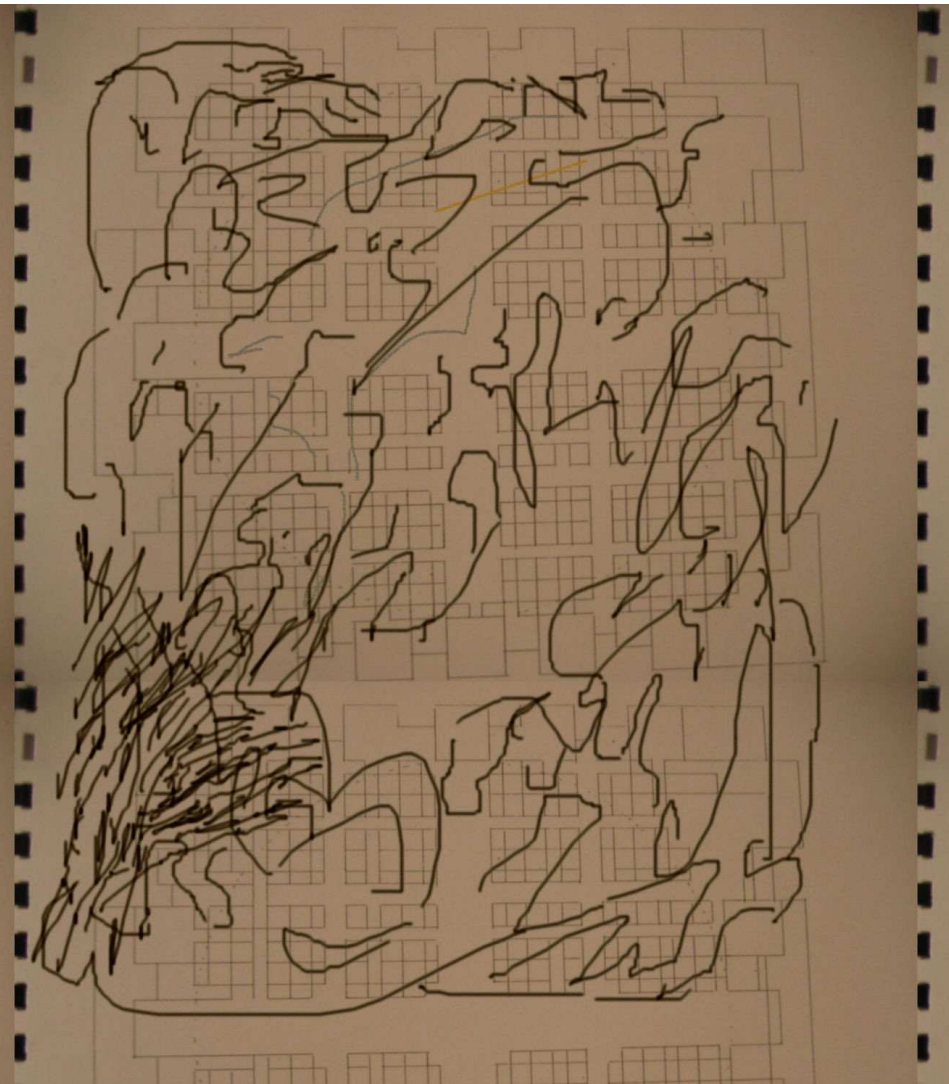
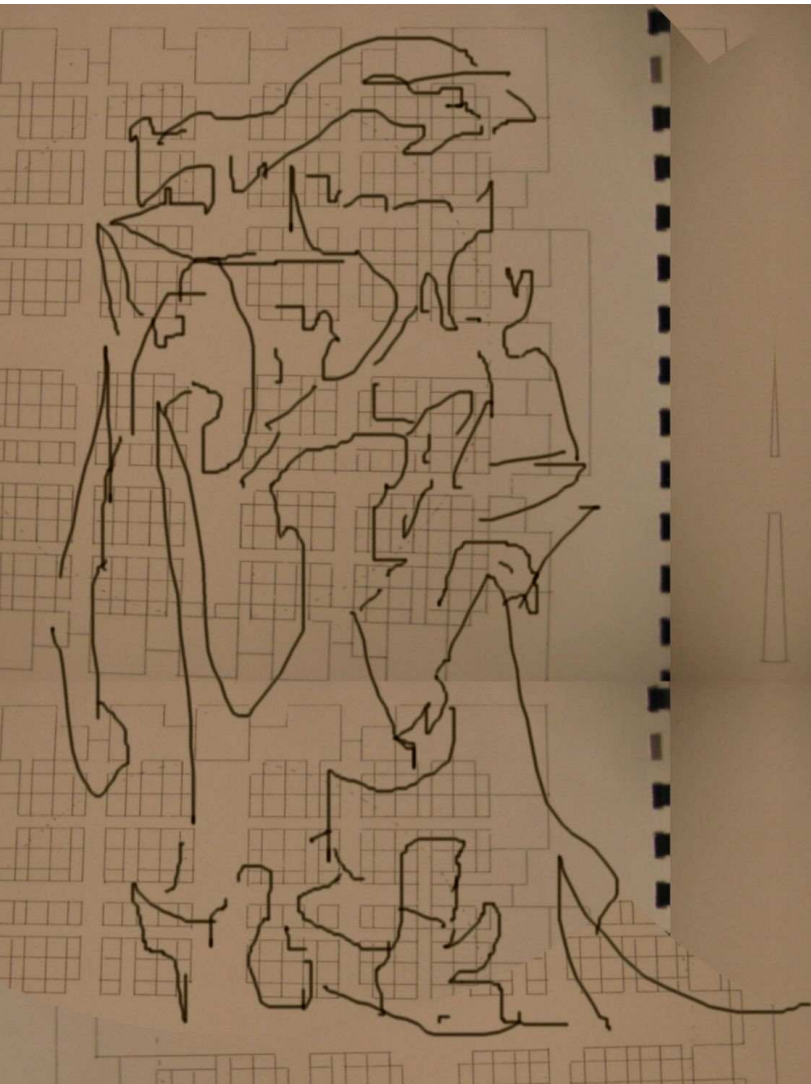


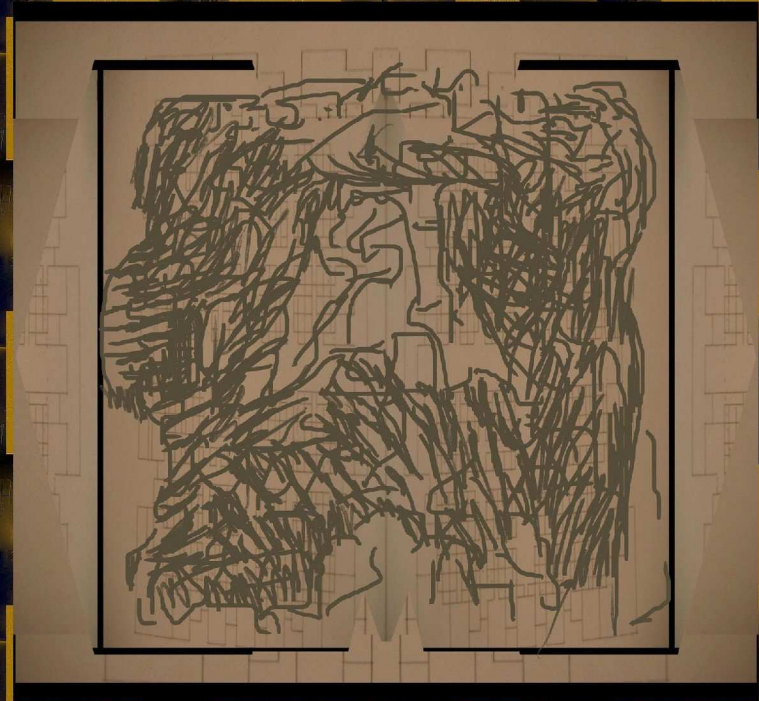
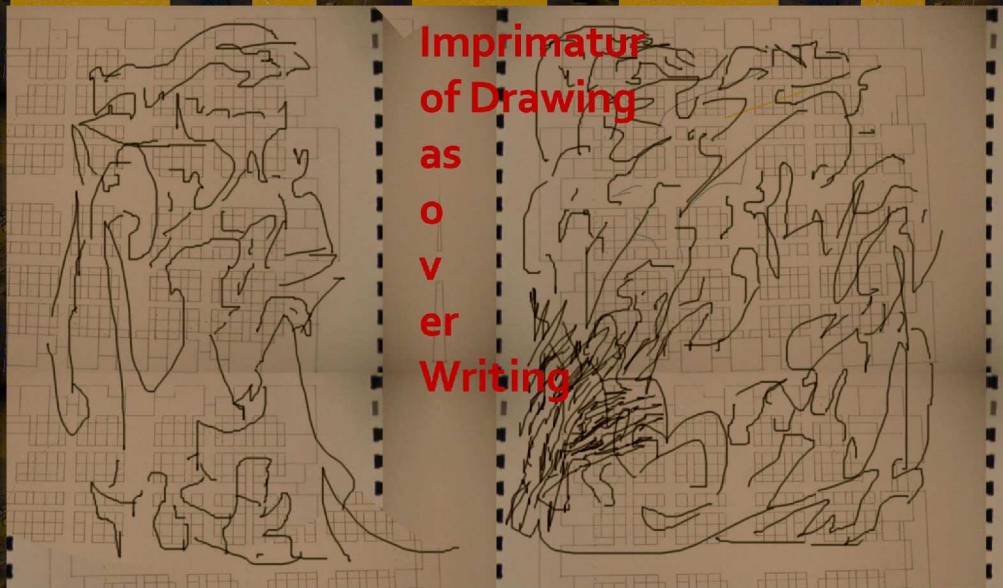




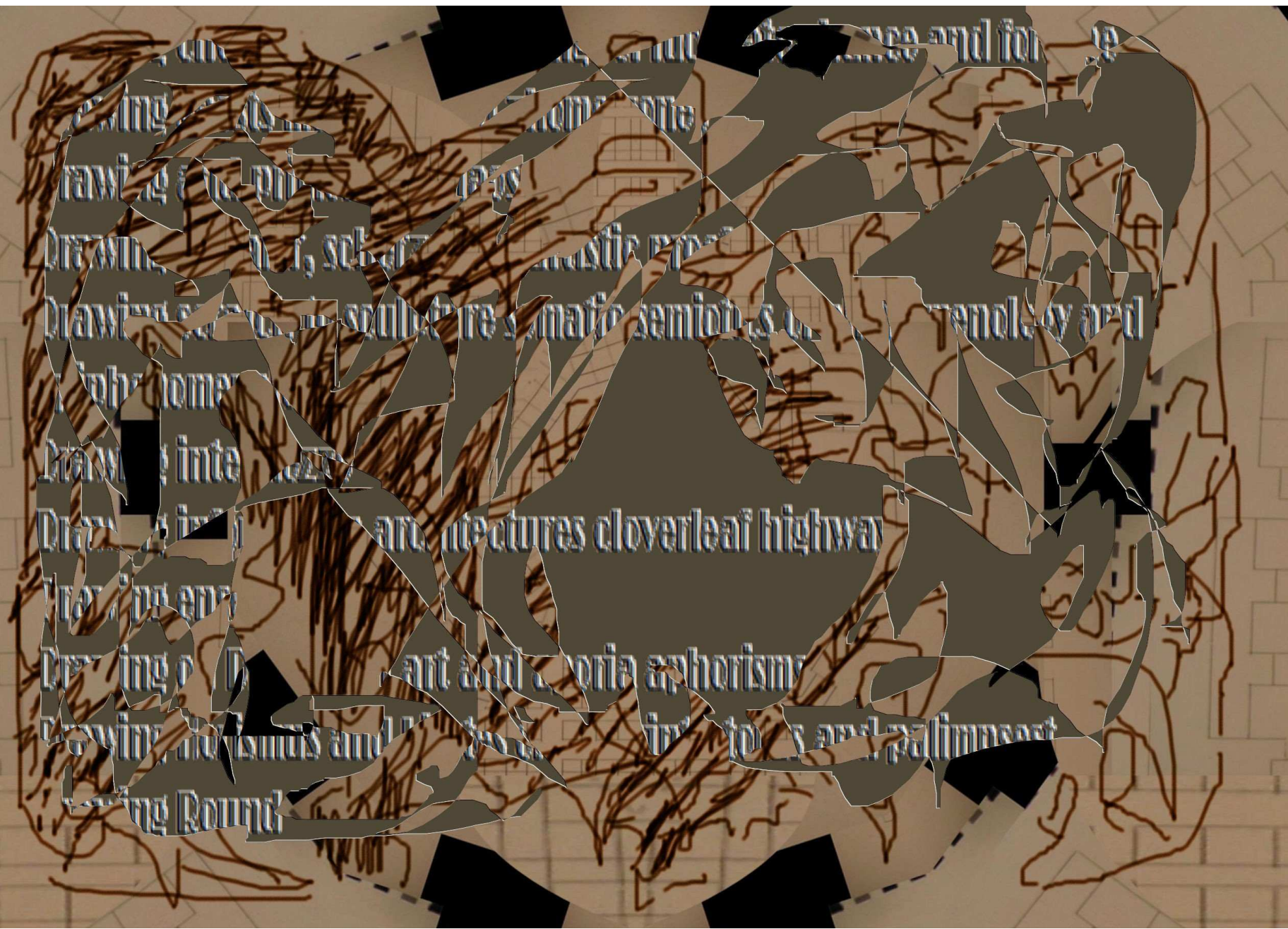












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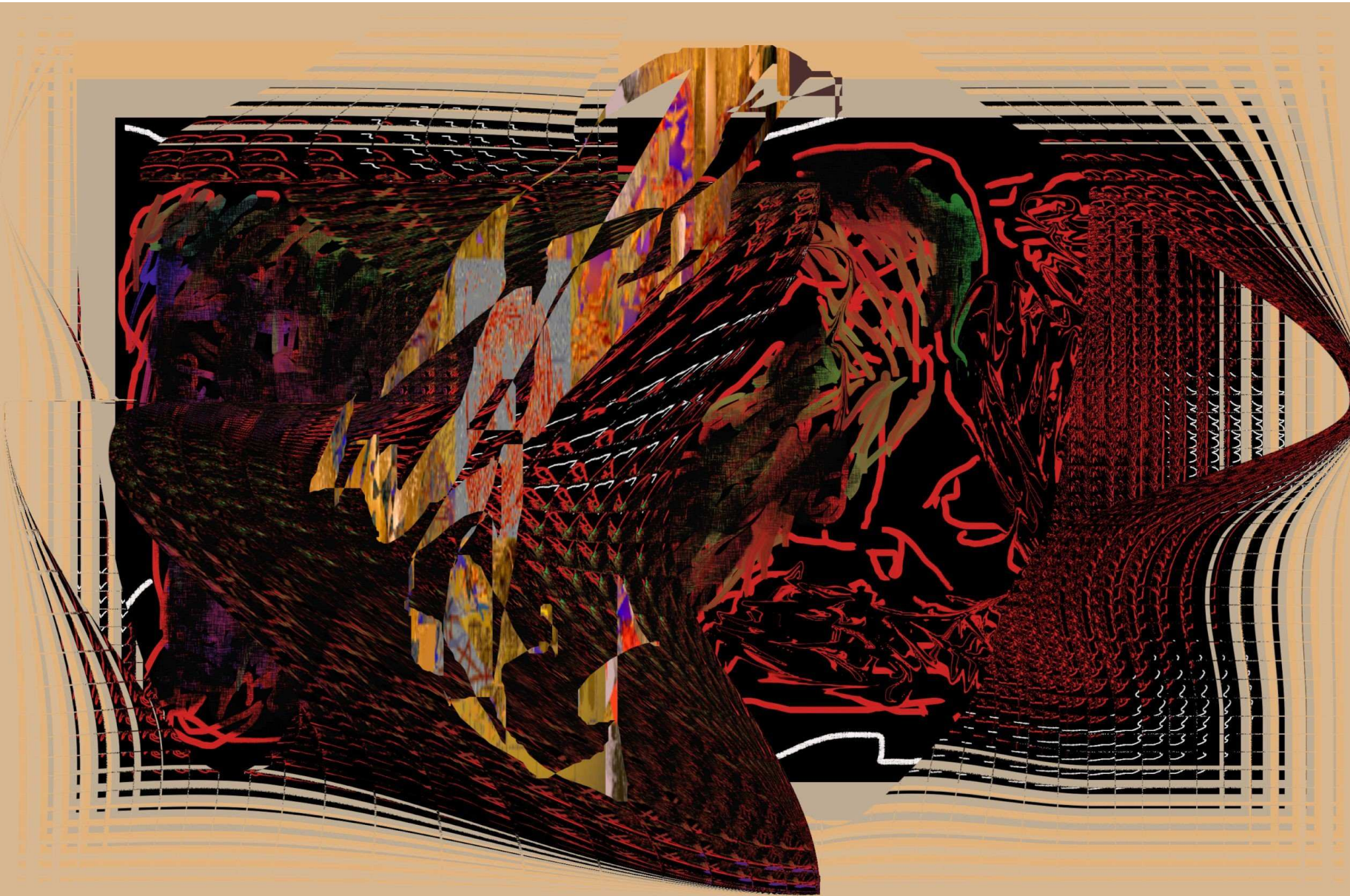




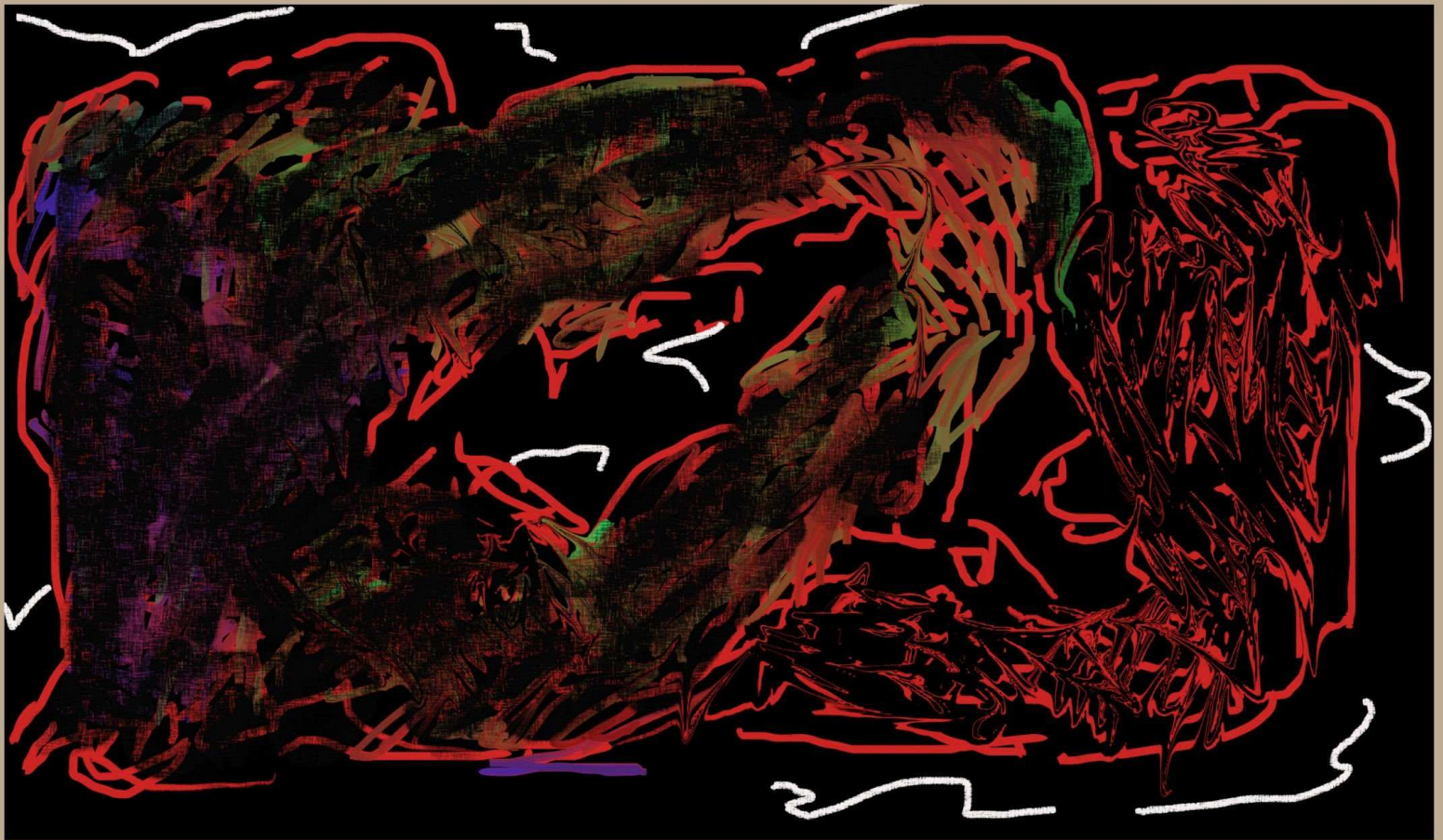


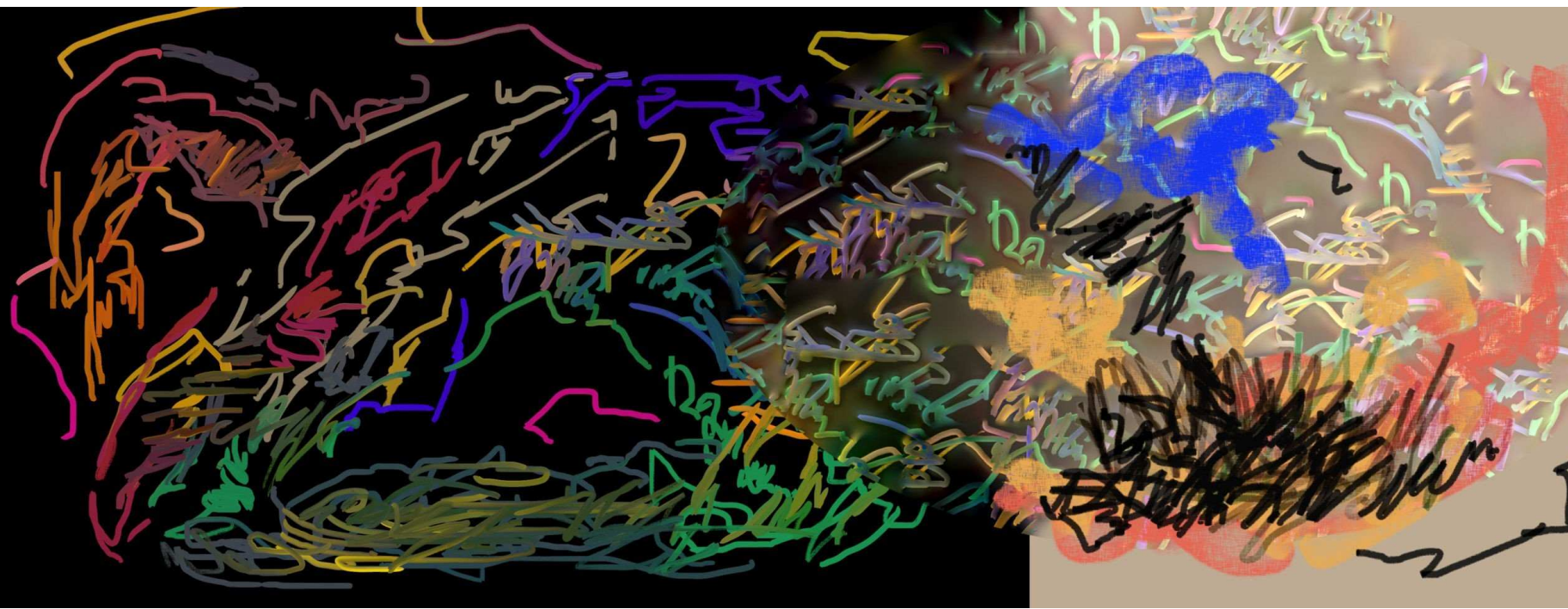






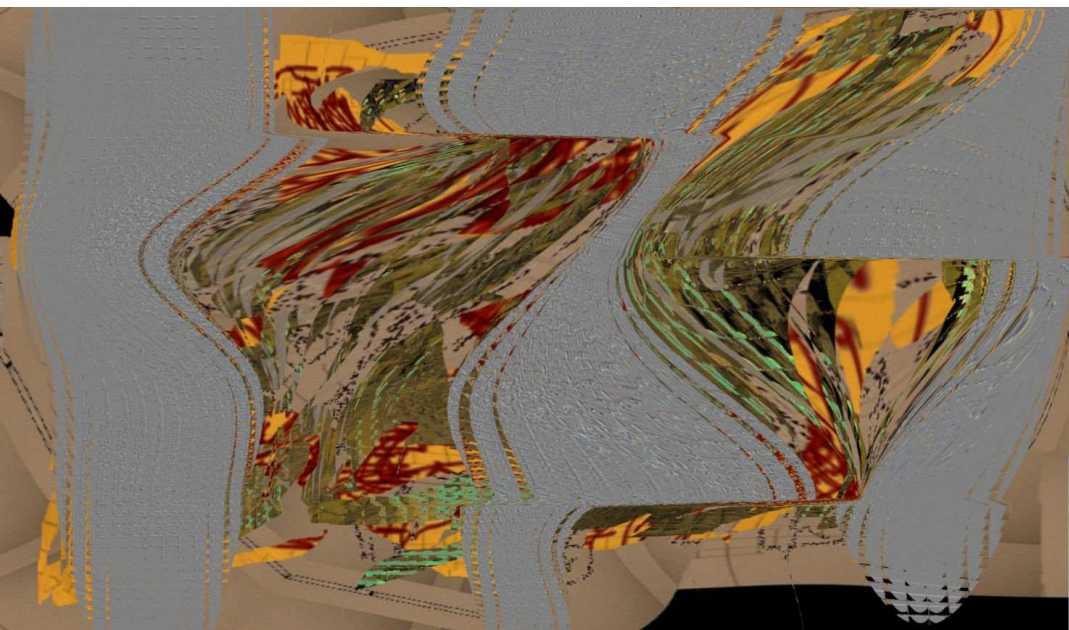




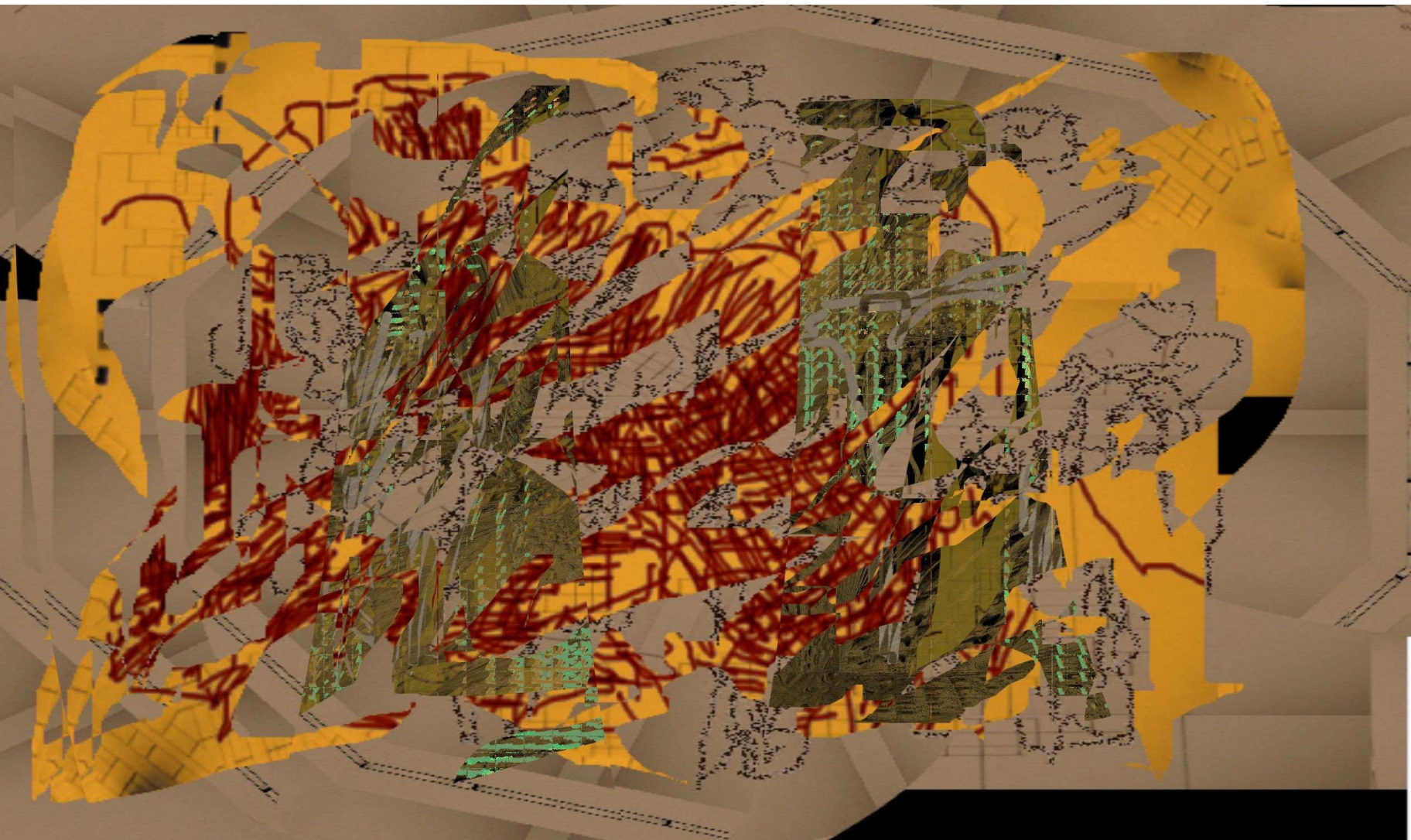




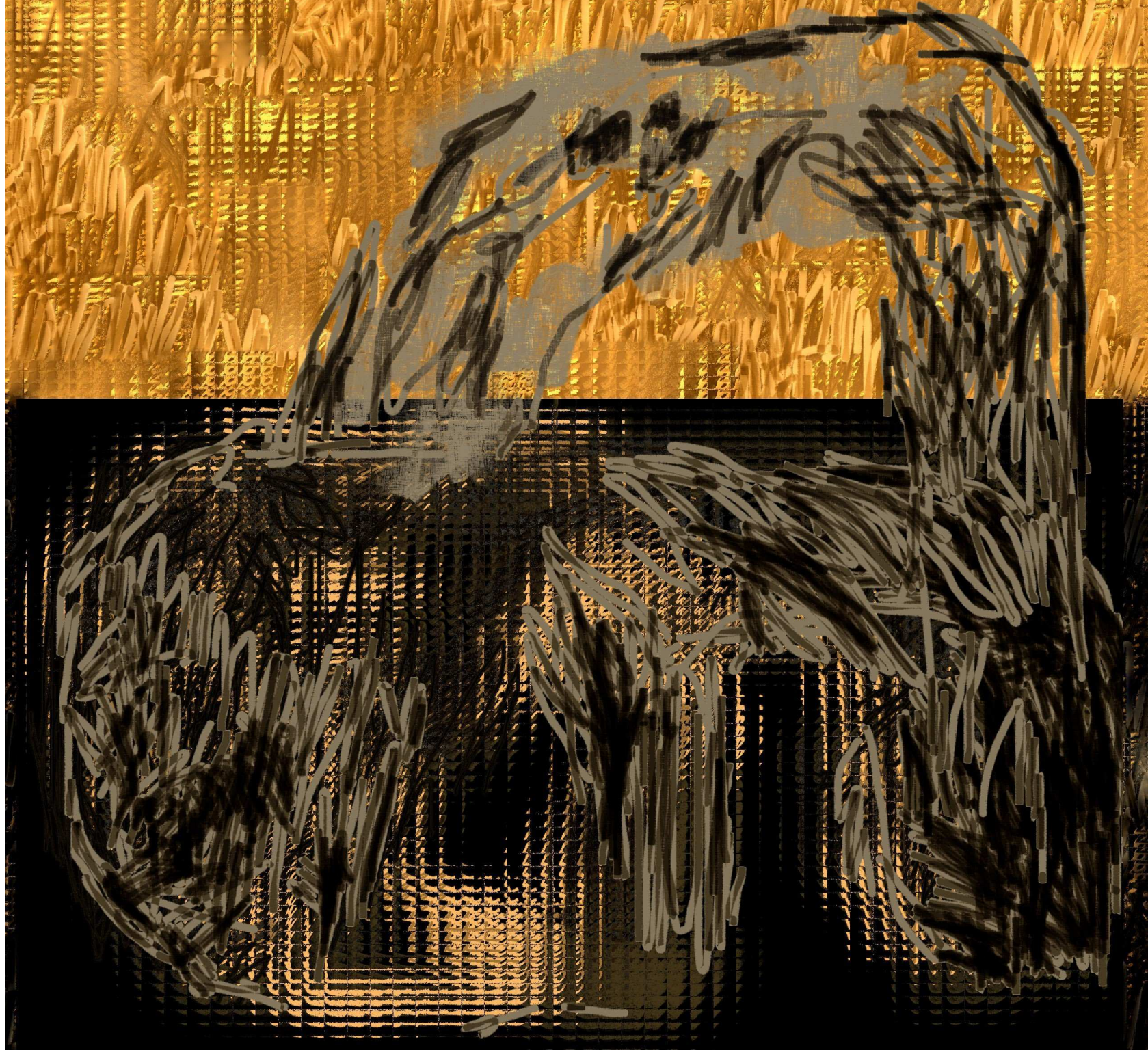




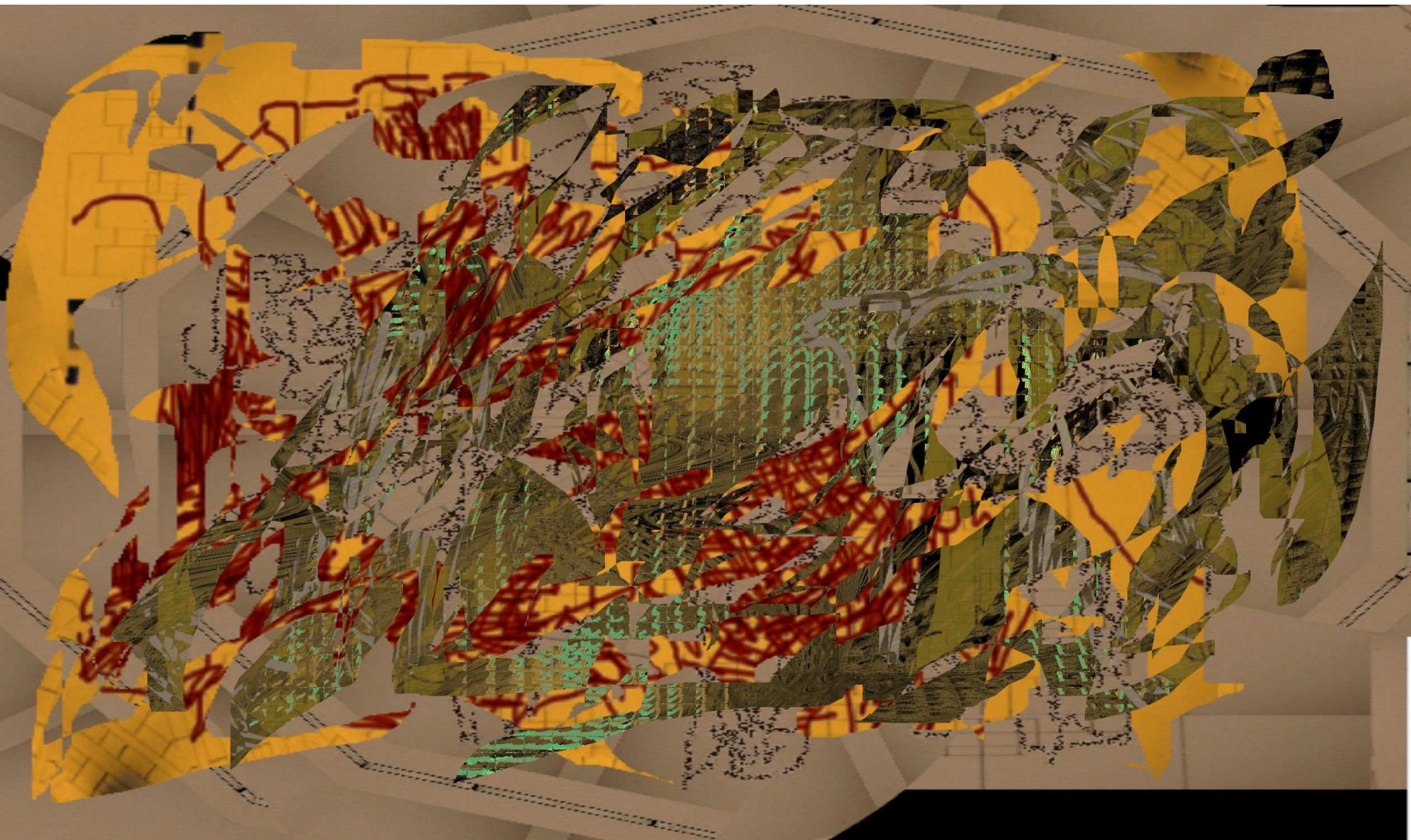




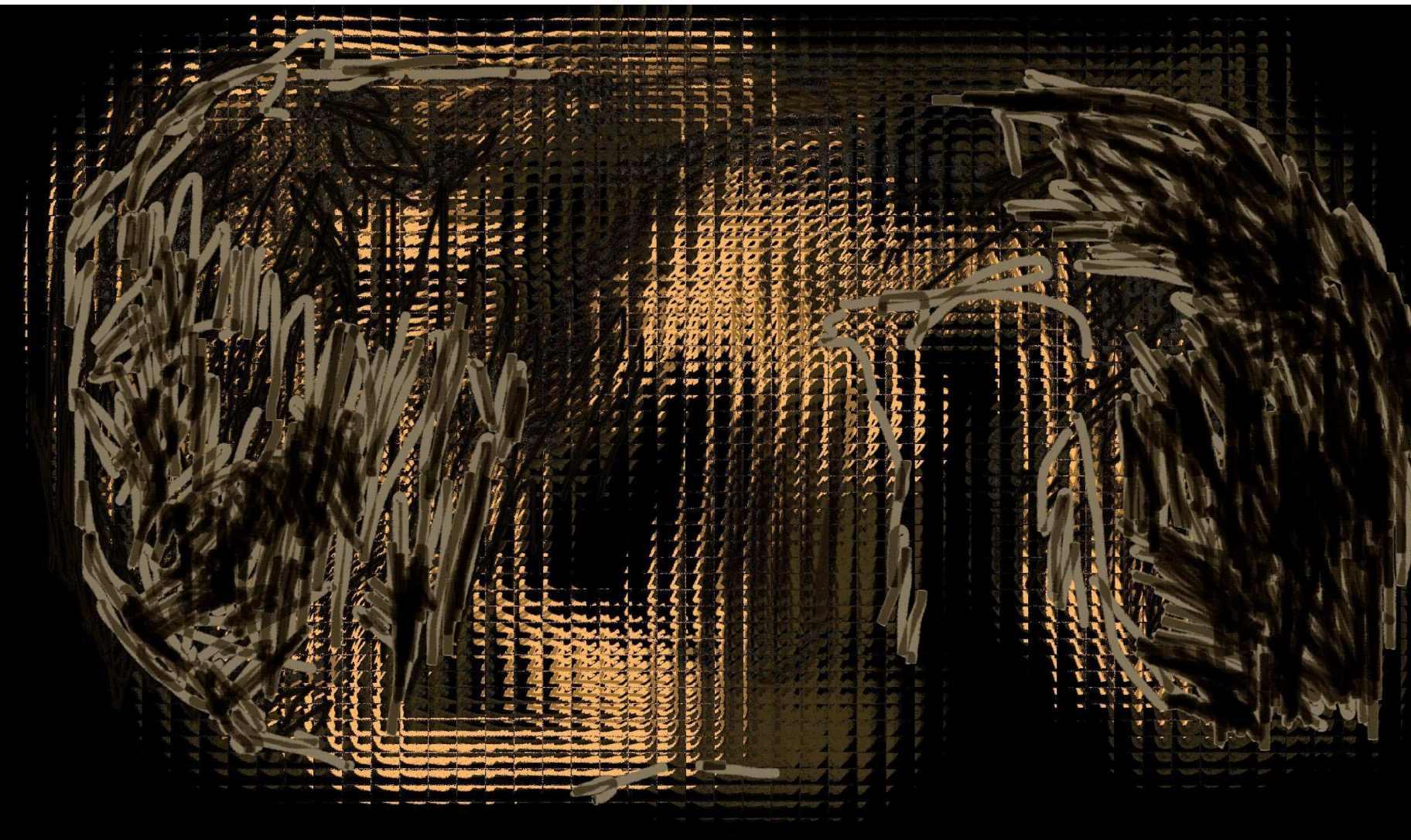




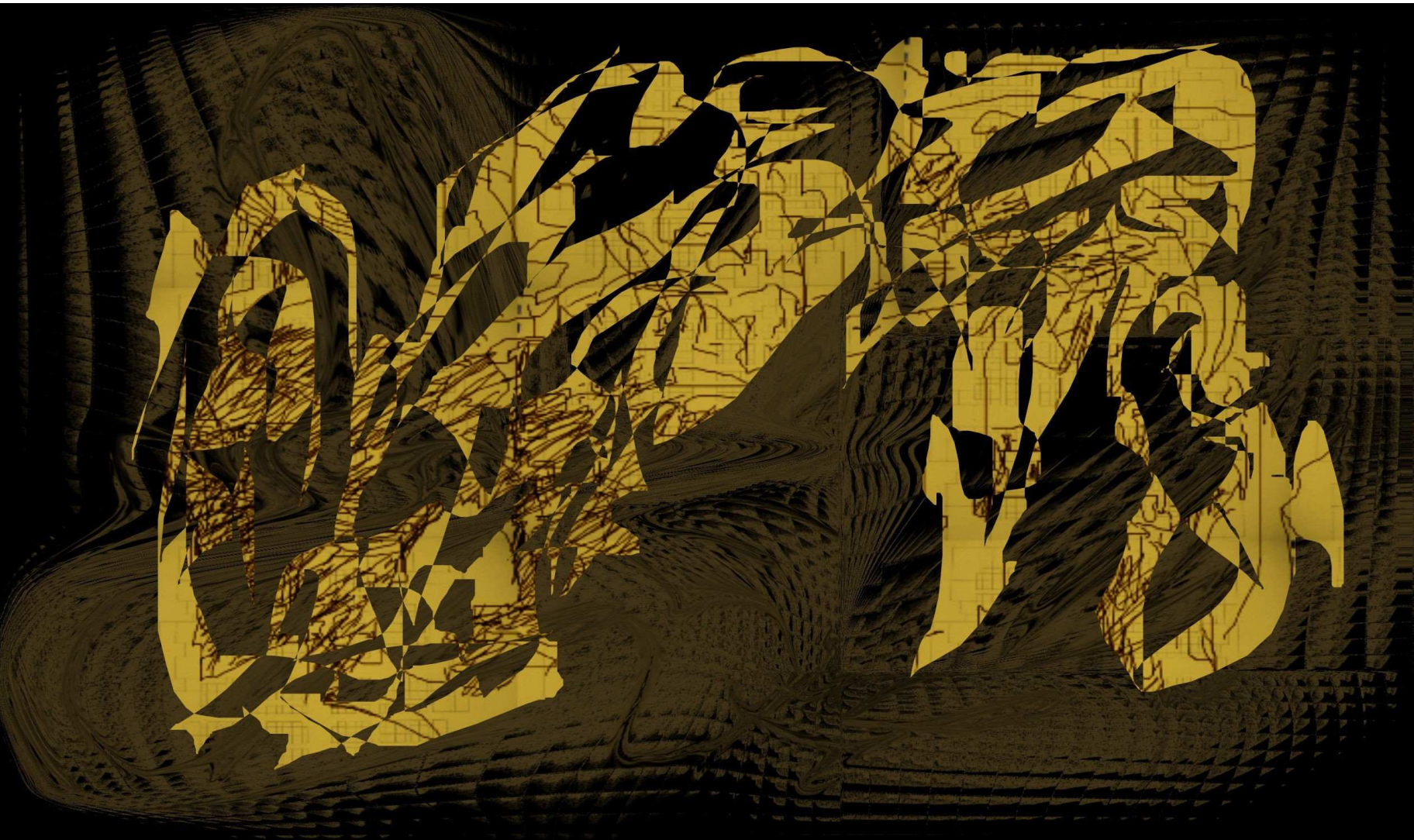




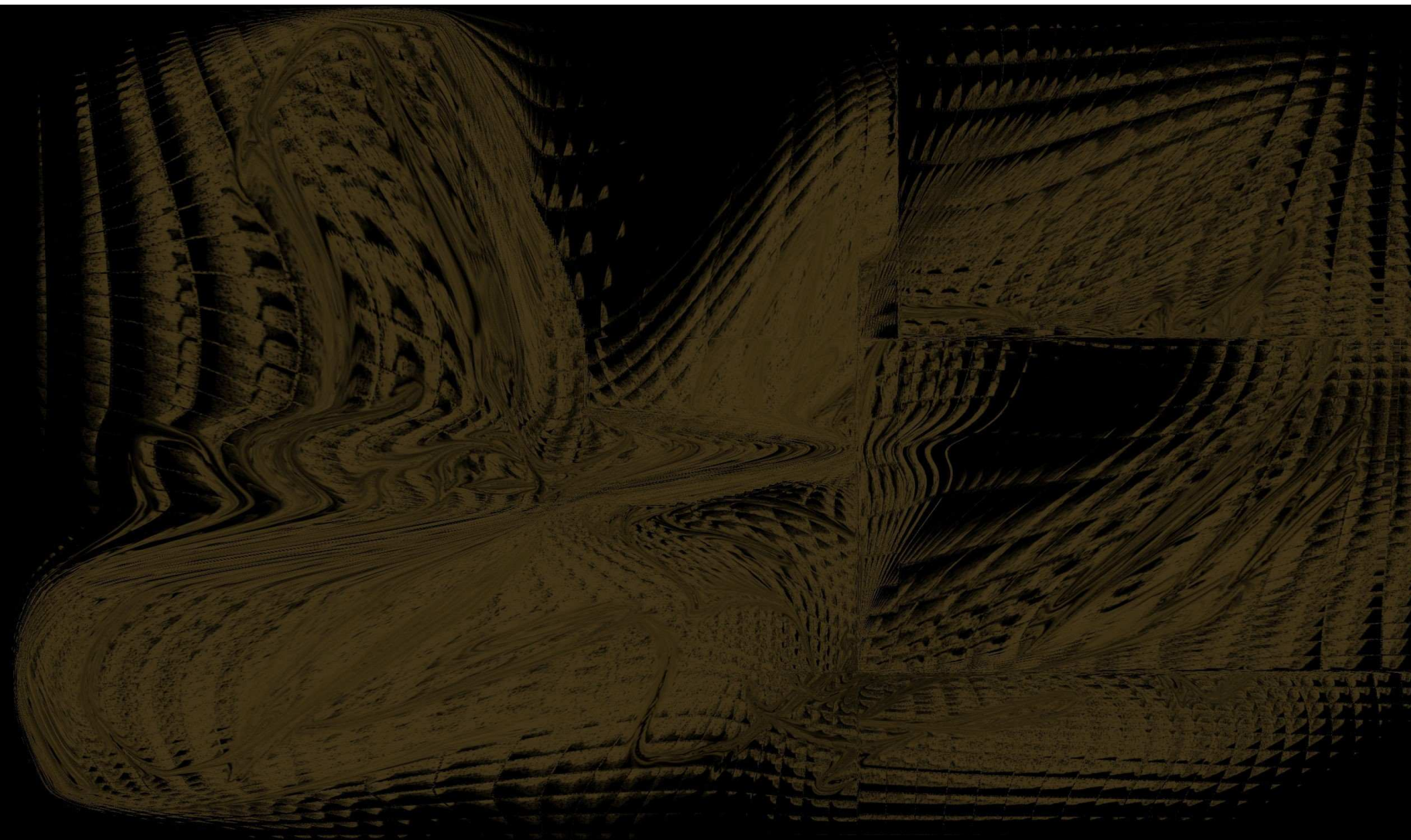




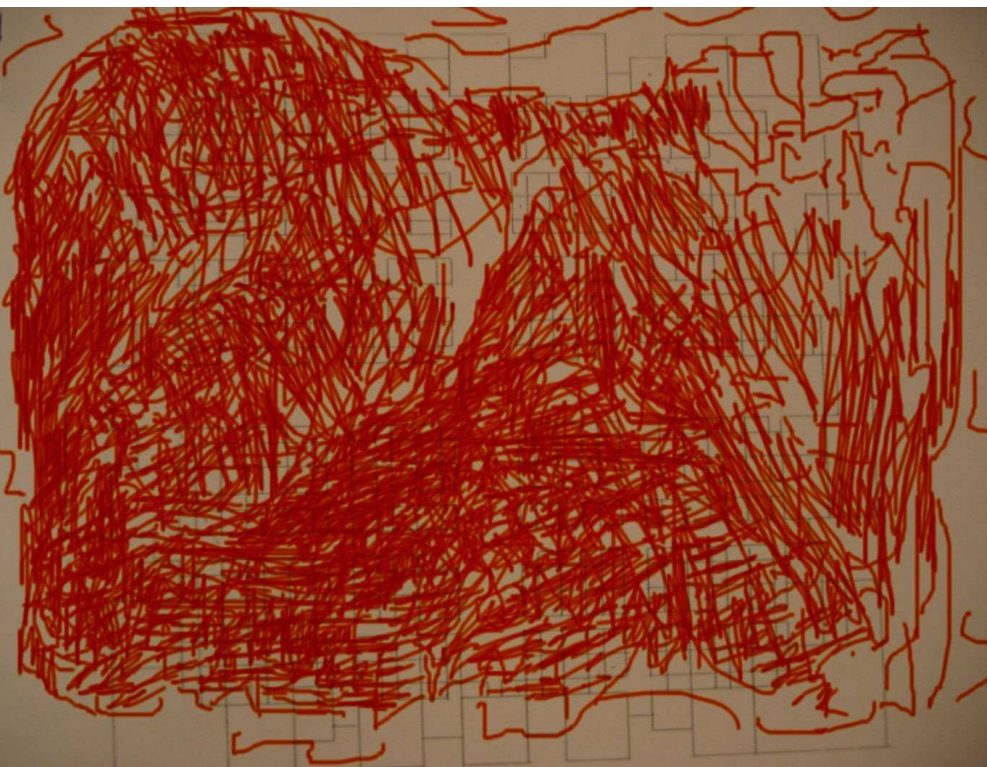




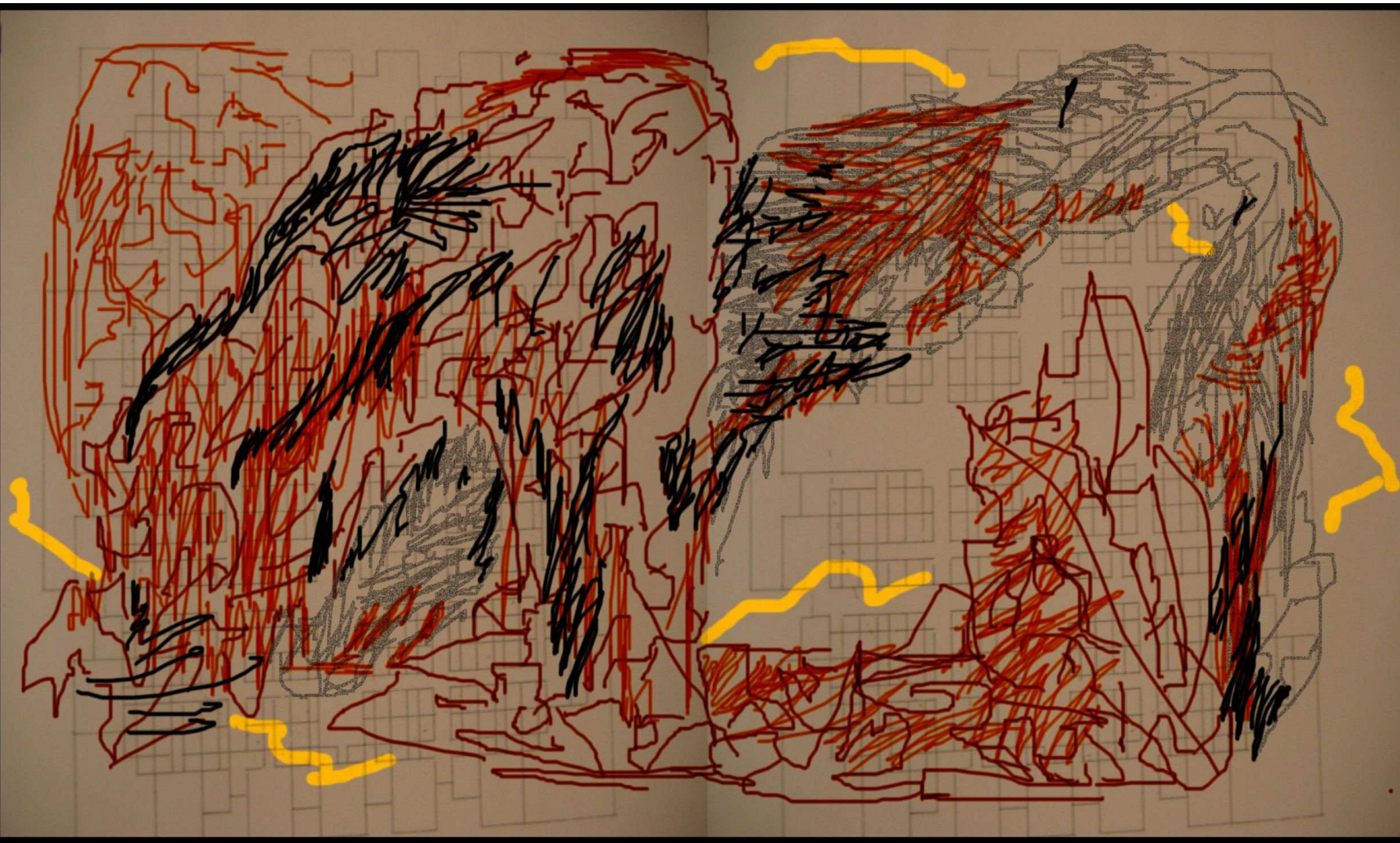




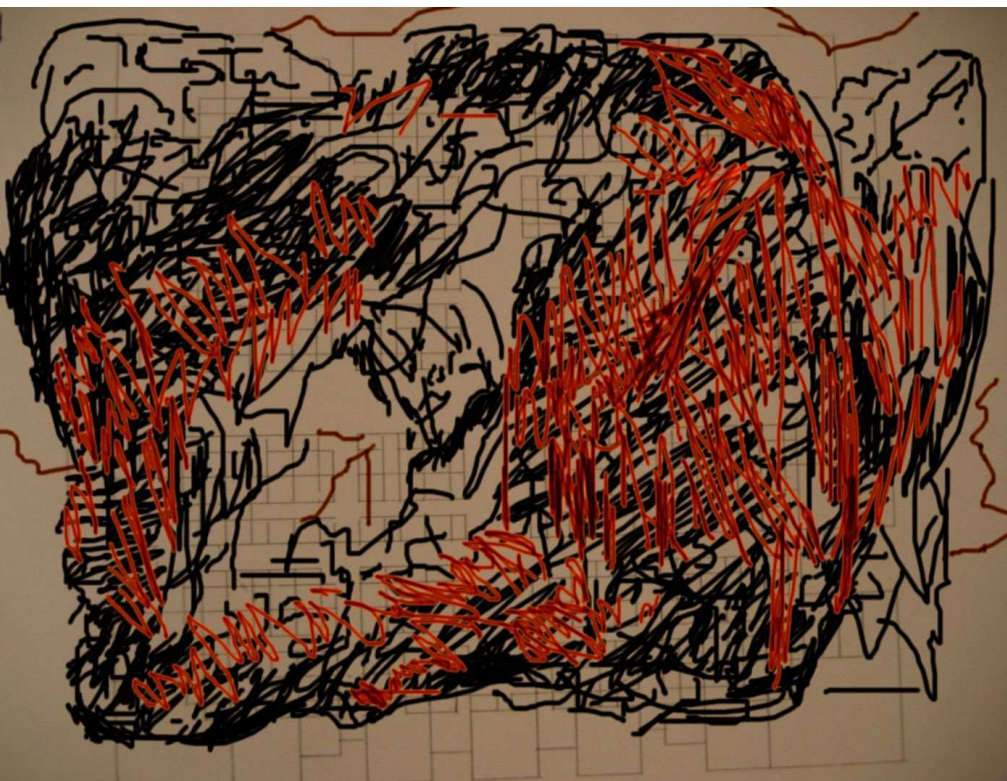


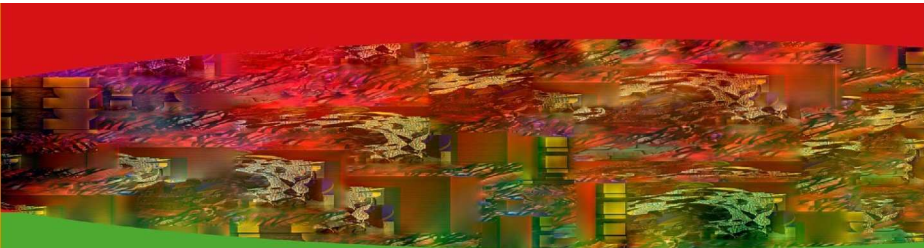






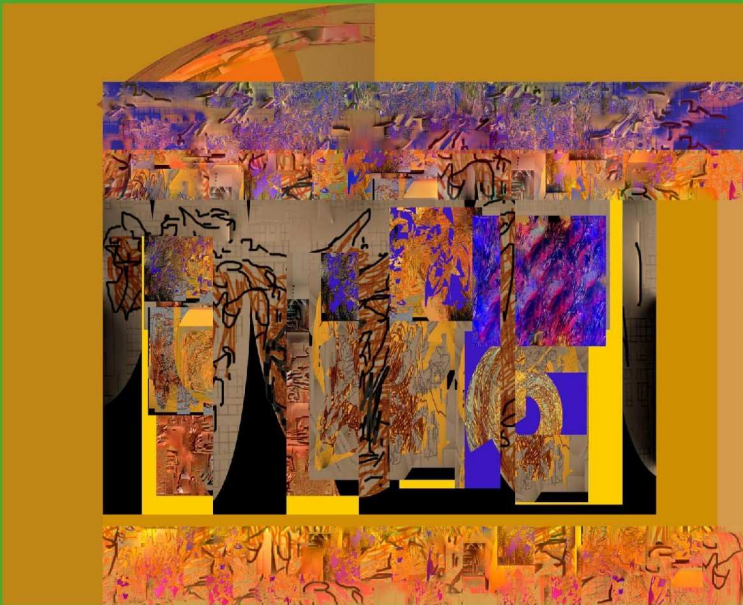






## Part 2

In the second state the material projection is related now to the neon neon motion sensor drawing afterglow of video slice through the cinematic knot wherein the media moods which reflect through neon art on the sense of material colloids, color as heated gas reminiscent of the structure of our entropic universe... while the movement through form of form as form is contrasting translucence to the hands sense of motion and compression as projecting flux from within just as the sluce and luce morphemes of the word indicate the moving quality of vision itself, in that what it sees is a motion it creates upon itself.







#### Part I Quarry: the Quarry, for the Musical Question: Carrara Carrers

The range of mind and virtuality through the projection of materiality begins in this project by considering a space for the sculptor's drawing: given all the white marble works come from the same quarry of Carrara as a thought experiment could one take all the photos of white works and project cumulative mass to relate to the existing quarry space? I have used the geological sense of compression within the information architecture of the drawing space to give a similar feeling as that thought experiment in the projects first state.

